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APRIL 2, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

TWO SENSATIONS **BROADWAY'S** TWO SENSATIONS

WORDS
JIMMY BRANNEN

MUSIC
JACK STRANDBY

THE BALLAD SUPREME

WHEN

**IRELAND
COMES INTO
HER OWN**

ARE YOU IN NEED OF A BALLAD? THIS ONE HAS CLASS, BEAUTY AND A
TREMENDOUS PUNCH. IT'S THE MOST TALKED-OF BALLAD IN THE
COUNTRY TODAY.

WORDS
EDWARD LARKIN

MUSIC
ALBERT VON TILZER

THE SEASON'S NOVELTY

I'VE GOT THE

**ALCOHOLIC
BLUES**

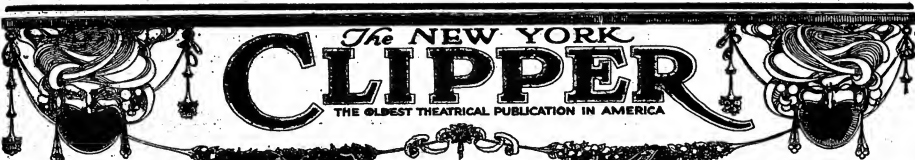
KEEP YOUR EYE ON THIS ONE, AND IF YOU NEED A NOVELTY COMEDY
SONG WITH A POWERFUL PUNCH, DON'T WASTE TIME, FOR HERE IT IS.
IT CAN'T FAIL. WE HAVE A SPECIAL VERSION FOR THE GIRL.

240 Tremont St.
Boston, Mass.

37 South 9th St.
Philadelphia, Pa.

BROADWAY MUSIC CORPORATION
145 West 45th Street, New York City

WILL VON TILZER 145 N. Clark St.
Chicago, Ill.
President



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NEW YORK, APRIL 2, 1919

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BOOST RENTS ON THEATRICAL OFFICES

PUTNAM BUILDING, HARD HIT

Theatrical people having offices in buildings throughout the Rialto section, will suffer an increase in their already large office expenses, by reason of a rental rate which goes into effect the first of next month. For, with one exception, the landlords of the Broadway buildings occupied for the most part by theatrical people, have notified their tenants that their rents will be raised, beginning May 1, from ten to fifty per cent more than they are now paying.

The tenants in the Putnam building, owned by Vincent Astor, who also owns a large number of the sites in the neighborhood upon which theatres now stand, were notified early in January that their rents will be beginning in May, from 7 1/2 to 15 per cent. This building houses more vaudeville booking agents than any other building in New York and this is the first rental increase for this building in three years.

The Mitchell Building Realty Company, of which Max Spiegel is a director, and which owns the Strand Theatre building, at Broadway and Forty-seventh street, has notified its tenants of a rental increase amounting to from 15 to 25 per cent, effective May 1.

Other buildings where rental increases will go into effect next month, but whose tenants consist of other theatrical people, are the Longacre building, at Broadway and Forty-second street, owned by the Longacre Land Company, and the Fitzgerald building, directly next door, to the north, which houses the George M. Cohan Theatre.

The former building is owned by the Longacre Land Company, which has increased the rents of its tenants from 10 to 50 per cent. The latter building is owned by the 1482 Broadway Corporation, R. K. Stallo, president, which has also raised the rent from 10 to 50 per cent more for each tenant.

None of the theatrical people whose rent has been raised will move on that account, chiefly for the reason that they would be up against the same state of affairs in any building they chose to move into. Besides, the scarcity of office space in any of the buildings at this time almost makes removal impossible. And theatrical people who have recently acquired sites in buildings for the conduct of their business, have in almost every case been taken into an office already occupied, and which they share with other occupants.

The exception to the rental raise in buildings where theatrical men have their offices is the Fifth Avenue Theatre, at Broadway near Forty-seventh street. The management has not raised the rent of tenants, in the building alone, was first opened for occupancy several years ago. The building has fifty-five tenants, each of whom, almost without exception, is in the theatrical business.

It is also interesting to note that there are no vacancies in the building.

RAISE FUSS OVER HOYT SHOW

BRONX, N. Y., March 30.—Quitting a fuss was stirred up here this week over Hoyt's Revue when Mrs. Harry M. Beardsley, president of the Wednesday Morning Club, protested against the appearance of the show at Rorick's Glen, this Summer. Mrs. Beardsley stated that the Revue would be disastrous to the welfare of the young people of the city as well as to the popularity of Rorick's Glen.

General Manager F. H. Hill, of the Elmhurst Water, Light and Railroad Company, replied to the letter, stating that Mrs. Beardsley's letter was the first intimation he had received that the Revue would present any attraction which in any way might be detrimental to anyone. Previous to the engagement of the Hoyt Company a poll of Rorick's patron was taken among the newspapers to ascertain what sort of amusement was most desired and of the replies received, the majority voted musical comedy, he said. The company is now playing in New England and Mr. Hill has refused to carry the suggestion, saying he had heard nothing but good reports about it.

DEMPSY SHOW OPENS

ORANGE, N. Y., March 31.—The Jack Dempsey fight, which was staged last night at the Army under the direction of Barney Gerard and will continue for the first time playing at the largest theatre for one night. Dempsey is to receive \$2,000 per day of \$50,000 for the tour. A large number of spectators will accompany Dempsey.

Many fighters who have toured under Dempsey's banner have won a championship, including Joe Gans, Jack Johnson, Battling Nelson and Freddy Weis. Gerard's staff includes Eddie Shafer, manager; Fred Pollett, treasurer; Billy McCarney, press representative; James Powers and Julia Bookbinder in advance.

OBIECTS TO POSTERS

"Bogus, indecent, and impure," were the adjectives used by the Rev. Thomas R. Larkin, of St. Bridget's R. C. Church, Jersey City, in referring to posters on the billboards throughout the city in the title to Mayor Hague last week. When called on the phone, Rev. Larkin said he could not state the names of the shows to which the posters referred. The mayor and the matter taken up with the United States Postal Service, the Rev. O'Malley, acting head of the National Posters Advertising Company. It is said that an objection was made to the advertising of "The Modern Magdalen," which was put on a few weeks ago at the Hudson Theatre, Union Hill, by the stock company there.

WILL BUILD BALCONY

The Little Theatre, on West Forty-fourth Street, will have a balcony containing 220 additional seats next season, if the plans for the building, which the company can obtain a suitable bid from a builder, it was learned last week.

The balcony would give the theatre a seating capacity of 550, and would make the house a desirable one in which to present the latest American drama, the Princess variety, as well as farces, comedies and dramas, of the average type.

It is also two feet deeper than the balcony at the Madison Theatre, the latter house being also owned by Winthrop Ames.

QUERY 10 MORE WITNESSES IN VAUDE. INVESTIGATION

Frank Fogarty, Dan Hennessy, Harry Weber, Eddie Clark, Jack Curtis and Others Questioned Before Sessions Are Again Indefinitely Adjourned

Harry Weber, Frank Fogarty, Eddie Clark, Dan Hennessy, Harry D. Wallen, Jack Curtis, Harry Bolger, Edward M. Fay, Tom Quigley and Edward Keough, were called last week and examined when they appeared before the Commission on the vaudeville situation were resumed last Wednesday. All were questioned by Chief Counsel John Walsh and were cross-examined by Maurice Goodman and John M. Kelly, attorneys for the respondents. On Saturday, after four days' work, further hearings were adjourned subject to the call of the Commission.

The evidence was queried regarding matters with which he was believed to be specially familiar. It is possible that, when the latest case resumed, Gaylord Hawkins, assistant to Mr. Walsh, will take up the thread of the investigation for the Government.

Wednesday

Wednesday's session started with Edward M. Fay, who has vaudeville theatres in Providence, Rochester and Philadelphia, on the witness stand and Goodman, continued the cross-examination in which he was interrupted at the time of the adjournment, Feb. 7th. His initial move was an effort to establish the fact that numerous acts which played for Fay in Providence and Philadelphia, subsequently appeared at houses booked by Keith and Marcens' Loew, both concerns, and the respondent's name pointed out, being members of the Vaudeville Managers' Protective Association.

Listed off in evidence by Goodman, and containing the names of many acts that J. J. Fitzgerald, Fay's attorney, said were checked off by M. F. Sheedy, as having appeared at Fay's Providence and Philadelphia houses, occasioned considerable discussion before it was finally admitted, owing to the fact that several were duplicated. Fay was uncertain about the list and Goodman experienced great difficulty in ascertaining anything definite about it from him. Fitzgerald's explanation, however, cleared the matter up satisfactorily.

Mr. Goodman then took up the matter of a list of acts prepared by the respondent's office, which were said to have been acts to which Sheedy had to pay more money than the Vaudeville Managers' Association received in other theatres booked by the Sheedy agency.

Shepard and Ott was specifically cited as having received \$135.00 from Fay, instead of \$125.00 the weekly salary supposed to have been paid by another manager. Goodman was very anxious to find out the name of the manager who paid the list and Goodman said it appeared in other "malls connected with the transaction. Fay stated that he could not give the information desired. Presently, by Goodman, to give the name of any act that he had paid more money to than the regular manager. Fay stated that he admitted that he could not do so. Goodman, thereupon, moved that all of the

witnesses' previous testimony with reference to the subject be stricken out. The motion was overruled. Newman and Le Beggs, as acts that would fit that description. On being asked to name any act that might be included in that description which had played Providence under an assumed name, Fay replied that he thought he could not name any act that he could place in this category, but he was not sure whether Tenney was the real or an assumed name of the act in question.

Fay's description of the "Bob Tenney" specialty, incidentally, caused a general laugh throughout the court room, when he said that there was one piece of business in the troupe which stood out particularly, in which the artist did a trick with a trombone and wore his trousers shot up in the air.

Mr. Goodman then went into the subject of the \$250 weekly guarantee that Sheedy was alleged to have told Fay he would have to have, if Gordon people of Boston, should pull their theatres out of the Sheedy agency, as a result of Fay's theatre receiving bills from the latter.

Fay, in giving his testimony, mentioned the word "blacklist" which met with an immediate objection from the V. M. P. A. attorney. The objection was over-ruled, however, by Chief Counsel Moore. It developed that Fay never had to pay the \$250 weekly, but he did have to pay Sheedy an extra \$25 in addition to the regular \$25 booking fee, for booking Fay's Providence acts.

Sheedy received the extra fee because he had experienced great trouble in getting acts to go to Providence, according to Fay. Sheedy's agreement of a 20 per cent interest in Fay's Providence house part was gone into by Goodman, who inquired as to the date and other details, relative to the buying-in process.

Fay was asked whether he had made a search for three theatrical ventures and he replied that he had, as far as Providence and Rochester were concerned. Philadelphia was covered several times, however, Fay stated.

Mr. Goodman then asked Fay to name the names of the acts in the line of scenery, routing of acts, and other matters. (Continued on pages 80, 81 and 82.)

KEITH THEATRES SHELTER COLD SOLDIERS

FURNISH COMFORT DURING STORM

Recently discharged men in uniform and those on furlough who found themselves without funds for sleeping quarters during the storm of last week found a haven of rest when the New York Keith and Proctor circuits kept their houses open and warm. Besides a cozy place to sleep, the men were served with hot coffee, sandwiches, doughnuts and cigarettes.

Visitors were sent the different managers last Friday to announce that men in uniform would be welcome. In some of the houses a sign was placed in the lobby. At Proctor's Fifth Avenue all men in uniform were admitted free of charge after 6 o'clock in the afternoon. About twenty-five slept in the building.

Forty men made their headquarters at the Theatre Twenty-fifth Street house. One sailor came in about 11 o'clock in the morning, coatless, stating that his coat had been stolen. Some of the men did not "could get an early morning train. A hot "feed" was served, also cigarettes, and the talent among the men sang a little in prompt show.

In the vicinity of Keith and Proctor houses the police have notified the theatres would be open. About twenty-five men slept in the Palace, six at the Theatre, three at the Palace, six at the Harlem Opera House and four at the Lyric.

Many of the men stated they did not care to stay at rooming houses kept by the theatre organizations because of the uncertainty of having any of their clothes or other articles left when they returned to the rooming houses. They were money for a bed and others preferred to stay in the theatre rather than go out into the storm looking for a place. Civilian men were not turned away.

ALBEE AIDS PALACE EMPLOYEES

Three rooms in the basement of the Palace Theatre building have been decorated and furnished by G. F. Albee personally, at an expenditure of approximately \$20,000, for the use of the employees of the building.

The apartment contains a dining room, kitchen and washroom, and is to be used by the employees as a sort of luncheon club, where coffee, tea and soup will be served free. This benevolence on the part of Mr. Albee is one of his methods of showing the personal appreciation he feels for the faithfulities of the building's employees, most of whom have worked there since the building was first opened in January, 1915. M. P. Ryan is superintendent of the building.

NEW ACT NEARLY READY

"The Doctor in Brodway," a farce playlet by Grace Ethel Meehan, which has been played in England and Canada, and by this theatre, is scheduled to open here within the next two weeks. Besides the author, who is to be the featured player in the act, the cast includes the following: J. McCormick Beeten, Florence Stewart and Alice Irwin.

MA-BELLE'S NEW ACT READY

Ma-Belle's Billie is scheduled to open in one of the Fox houses next Monday. The act, which has been staged and rehearsed by Ma-Belle, will consist of whom three are principals. These are Juan Montalvo, Victoria and Sylvia Winkel. Sam Fallow is booking the act.

FIFTH AVENUE HAS A MYSTERY

A mystery hangs over the salary which a number of the performers claim she did not receive for the turn's services, after finishing an engagement at Proctor's Fifth Avenue. The person who is to report, the member of the act who is charged with the duty of collecting the salary, signed a receipt, which was handed to her by someone connected with the house staff. The person who signed the receipt, which was signed to the performer, is said to assert that he placed the money on a table and walked away assuming that the performer who had signed the receipt would pick it up. Bill Quaid is conducting an investigation to find out what became of the missing pay envelope.

TRICK HORSES SOLD

Three trick horses belonging to the Hippodrome had a horse act in the Hippodrome about four years ago, were sold at auction last week by Duval's Riding Academy. The first of the horses brought \$100, the second \$100 and the third \$90, a total of \$290.

The reason given for the sale of the horses at this time was because there is a board bill due for the stabling of the animals far in excess of the amount received for them at the sale.

At the Hippodrome show, Mooney presented his horse act in the Ringling Bros. circus.

CLAIMS NAME INFRINGEMENT

Frank Garfield, of Garfield and Smith, has informed the N. Y. A. that there is an act playing in vaudeville calling themselves Smith and Garfield. Garfield has requested the N. Y. A. to ask the Smith and Garfield to cease using their present names for professional purposes. The complaint is being investigated.

YEOMANS SAYS FAGAN LIFTED

George Yeomans has registered a complaint against Fagan, and the latter advises the N. Y. A. that Fagan is using some of his stage material. Yeomans did not go into particulars in his letter, however, and the N. Y. A. Complaint Board has communicated with him, asking for more detailed information regarding the alleged lift.

HALT FOR REPAIRS

Two of Herman Becker's musical acts have been temporarily halted and were under the care of the city police. The acts went on again. They are "Help Police," with nine people and headed by Al Lavan, Jack Davis and Becker, and "Oh, You Devil," also with nine people, of whom Jack Davis and Jack Marcus are the principals.

SAUBER HAS NEW ACT

"The League of Nations," is the name of a new act of Sauber, the National Artist. The principals are: Claude West, Bob Stone, Jane Chesney, The Army and Navy Singing Four, consisting of the following: Walter Hanover, Shep Waldman, Harry Mortimer and Sammy Schwartz.

JEANETTE KAHN ENGAGED

Jeanette Kahn, secretary to Henry Chatterton, of the National Artist, announced her engagement last week to Myron Stewart. The wedding is scheduled to take up at the Hotel in June. Mr. Stewart is a successful young business man.

MAKEE JOINS DURAND

John B. Makee, son of Sam Makee, has joined the staff of Paul Durand. Mr. Makee will be the featured player in book acts on the floor for the Durand office.

PATRICOLA CHANGES AGENTS

Patricola, formerly booked through the Harry Weber office, has changed her booking affiliations to William S. Hennessy.

WANT BUCKNER ARRESTED, SAY CREDITORS

GOES INTO BANKRUPTCY

Arthur Buckner, the booking agent, against whom an involuntary petition in bankruptcy was filed last week, is to have the recent business transactions alleged before the Federal Grand Jury if the efforts of attorneys representing his alleged creditors are successful.

Last Thursday afternoon Charles Goldsberg, attorney for the petitioning creditors, visited United States Assistant District Attorney Joyce in an effort to obtain a warrant for the arrest of Buckner. Goldsberg charged that Buckner had recently used the mails to defraud, while obtaining partners in his theatrical business. The conference between Goldsberg and Joyce was adjourned until sometime this week, at which time, Goldsberg stated, he will again try to have the warrant issued.

Buckner's booking office was at 1692 Broadway, and last week it was alleged, he obtained \$1,000 from Charles A. Hahn, a recently discharged sailor, the money being used by Hahn for a fourth interest in the Buckner theatrical business. An agreement was drawn, under which the money was to be received one-fourth of the profits and was to contribute to the rent, telephone and postage. The rent was not to exceed \$22.25 per week, the telephone \$5 per week, postage \$5 per week and insurance \$5 per week. These were the maximum amounts Buckner was to furnish the money. Buckner was also to be responsible for all other bills.

However, it is alleged that Buckner afterward took in other partners, whose collective interest in the business amounted to more than the three-fourths interest that Buckner held after his partnership agreement with Hahn. Lytle Learned Head appointed John L. Lytle receiver of the business, and the latter is making an investigation of Buckner's affairs. Last Saturday the receiver examined Sigmund Werner, owner of the cafe at 1412 Broadway, and F. Knapley, of the Parisienne Restaurant, 464 Eighth avenue, where Buckner presented revues, furnishing the girls and the costumes for the respective cabarets. Buckner also ran the show at the Arcadia Casino.

Knapley told the receiver that he paid Buckner \$500 a week for the show and an additional fifteen per cent of the gross above \$5,000. Werner stated that he paid Buckner ten per cent of the gross receipts of the show. At the present time, he testified, Joe Mann is running the revues. The receiver instructed both of the cabaret owners to retain the costumes furnished by Buckner until further instruction as to their disposition by the Court.

WANTS \$100 ALIEN

SCHREIBER, N. Y., March 27.—It is up to Joseph H. Schreiber, of the Supreme Court, in Amsterdam, to decide whether or not Grace La Rue will get the \$100,000 which she has demanded from Byron Chandler. Miss La Rue was granted an interlocutory decree of divorce from Chandler last week, and the question of the alimony will be settled at a later hearing.

SAIL FOR AUSTRALIA

SAN FRANCISCO, Cal. March 26.—Larson and Jackson sailed from this city today for Australia. They have been booked by Boehm and Richards, of New York, to appear at Melbourne and Sidney.

CLAIMS NAME OF ACT

Charles Hunter, of Capes and Hunter, threatened last week to take action against Lewis and Gordon, who recently presented a new act in vaudeville, entitled, "In Bed and Out."

Hunter says that he is the owner of a copyrighted act, entitled "In Bed and Out," and that the act of Lewis and Gordon, as presented by Lewis and Gordon, he says. He does not claim that any part of his act is in the Lewis and Gordon act, however.

Whether Hunter will place the matter in the hands of an attorney or file a complaint with the N. Y. A. is a question that had not been decided by him late last week. He is at present negotiating a new act with Edith Mae Capes, formerly of Capes and Snow. Ray Deussen and Florence Conrad are also to be in the Capes and Hunter act.

SAYS TRIO IS USING NAME

George Skipper, formerly of the act known as Skipper, Kennedy and Berres, has filed a complaint with the N. Y. A. against the above mentioned act, in which he alleges that the combination is using his name, although he is no longer with the act. Skipper, who is now acting in the act, says he claims that the use of his name in the Skipper, Kennedy and Berres act is a violation of his name. He has written the Skipper, Kennedy, and Berres turn, informing them of Skipper's kick.

TO FIGHT CABARETS

PHILADELPHIA, April 1.—Liquor interests are going to put up a united fight to prevent saloons from violating the cabaret law, to have saloonkeepers who do so prosecuted to the full extent of the law. The Philadelphia Retail Liquor Dealers' Protective Association has united with the Philadelphia Lager Beer Brewers' Association to see to it that the law is upheld in regard to dancing in places where liquor is sold. A meeting of the associations, held jointly in the Penn Building last week, was productive of a resolution that both organizations would do all they could to eliminate breaking the cabaret law.

CLAIM HEALEY IS USING BIT

Fulton and Fields filed a complaint last week with the N. Y. A. against Healey, in which they state that Healey is using a piece of business which they describe as "biting in the line, opera, or stage and then entering in black-face."

Fields alleges that he has been identified with the business in question for years. The N. Y. A. is taking the matter up for adjustment.

"HITCHY-KOO" SCENE IN VAUDE

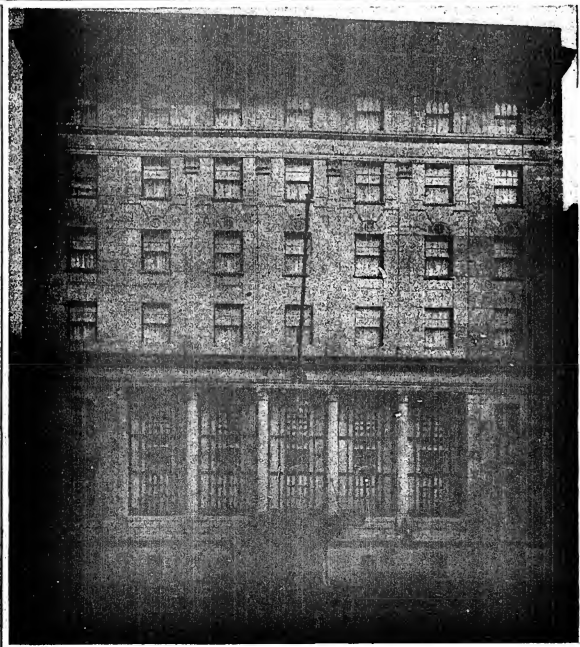
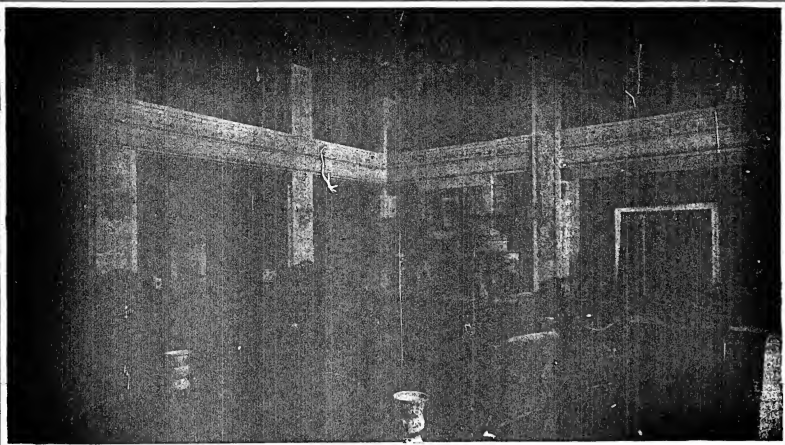
Sam Shannan is producing the photographic scene from "Hitchy-Koo," with Frank Kane in the Hitchcock role, and with Mildred and Elmer in the supporting him. Harry Murray, Helen McDougall and Jimmy Ropers are also in the scene, which has special music by Walter L. Rosemont. It is scheduled to open Thursday at the Prospect.

JOE COOK JOINS BEDINI

Joe Cook has been engaged to appear in the Jean Bedini summer show, which will hold forth at the Columbia. Cook is under the management of the Weber office.

HAVEZ GOES TO CALIFORNIA

John Havez has gone to California, where he will appear at the Elmer and Elmer and also do some work on a new musical comedy.



New
Clubhouse
*National
Vaudeville
Artists*

PALACE

With Phina and company, Sheila Terry, Jack Norworth and Van and Schenck all appearing in the first half of the first fast pace was set for the balance of the show to follow. Frankly Ardell was out on account of illness, and Van and Schenck, who are doubling at the Riverside, were brought down to fill the second position. A new special song, sung in a row, each one of which scored a genuine hit.

The Four Roaders, two men and two women, opened with some well put over acrobatic stunts and feats of strength. The finishing bit, in which one of the women, without apparent effort, walks off, carrying five people, made an effective ending.

Phina and her Pinks, with some new songs, most of which were of the published variety, and the clever dancing which has met with such success in all the local houses, scored strongly in the second position. A new special song, sung by Phina, described the act and its blarney, and scored well.

Sheila Terry did excellently in her musical playlet, "There's a Crowd." Written by William B. Friedlander, the little playlet brought with clever lyrics and fun with sparkling melodies. She was assisted by Ben Hard and Gattison Jones, who contributed to the success of the scene of the offering, written as a vehicle for the exploitation of Miss Terry's musical talents.

Jack Norworth found the fourth position all too easy, and, with some new songs, cleverly clever lyrics and clever works with him in the final song position, and some new and bright patter, stopped the house completely. The original song he has been scored by this clever artist than at the Monday afternoon performance. The Monday afternoon performance, with its accompaniment of piano and compansiments artistic, while the songs, themselves, are gains as rendered by this performer. The Monday afternoon performance scored strongly and the "Pickaninny's Paradise" song, with the little colored girl seated on the piano, for the finish, brought Norworth back for innumerable bows. The applause ended only after Norworth had surrendered the appearance of Van and Schenck.

After three months away from the city, Van and Schenck returned with a song repertoire which, rendered in their artistic manner, was a delight to the ear. A comely and telling telling of the origin of the Shimme dance got many laughs. According to the lyric of the song, the new craze came from France, and its peculiar movements can be traced directly to the effect of the raids of the cooties on the soldiers. A good Irish song was well received and a comedy Italian dued in which the merits of regime and grand opera were compared, got a big hit. Van rendered ballad was finally received and another clever number brought the act to an applause riot finale.

Lon Holtz opened after intermission and did well, notwithstanding the fact that there is room for improvement as far as his choice of material is concerned. His songs are good, but the talk fails to keep up with them. A good Irish song was well received and a comedy Italian dued in which the merits of regime and grand opera were compared, got a big hit. Van rendered ballad was finally received and another clever number brought the act to an applause riot finale.

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Toney and Norman found the next to closing position a hard one and experienced difficulty in getting the house completely seated. The act is rather slow and quiet for so late a spot. Toney's knock-knock act was a big hit. The final song, "Whistling Water Lions and Diving Nymphs," a marvel from the aquatic act, closed the bill and scored handsomely.

W. V.

VAUDEVILLE REVIEWS

(Continued on page 8)

RIVERSIDE

De Witt Burns and Torrence in their novelty offering, "The Awakening of the Toys," opened the show and started the bill off in excellent style.

Harry Masters and Jack Kraft did well with their satire on the song and dance man of the past, present and future. The boys dance well, and this portion of their act is pleasing. Their singing, however, leaves much to be desired.

Edmond Hayes in the Arthur Hopkins sketch "Moonshine," gave an excellent characterization of moonshine. While the moonshiner who, while operating his illicit still, kept alive a fire started by his grandfather. The original cause of the trouble had been forgotten years before, but the moonshiner kept the flame of hatred burning, and an act as a member of the same family grew to manhood, sought him out and killed him. The story of the little playlet revolves around a revenge offer that the moonshiners had sworn to kill, but when captured skillfully takes his way to freedom. Hayes did not work in the sketch, but the piece is too quiet and moves rather slowly for these days of rapid-fire vaudeville.

Lillian Shaw scored a big hit with a well selected and finely sung repertoire of popular and selection songs. Opening with a comedy Italian number, her act started off in excellent shape and improved with each song. Her singing of a Hebrew comedy lyric, which questions the way of the lam in Abraham. Her bride song, "The Bride Song," was a winning baby carriage, ended the act with big applause and numerous curtain calls.

Van and Schenck, the prima donna, with Boyde Wells at the piano, opened after intermission, and rendered a program of classical and operatic numbers. Her voice is a pure, light soprano, particularly pleasing in the upper register and used with excellent taste. Some string songs were won by the prima donna, who made a remarkably quick change during the program.

Bert Williams, who scored a hit of enormous proportions at this house a few weeks ago, with his new songs and stories, and duplicated his previous success. Williams is an artist of the first grade, every word he says is selected with the greatest care, and in putting it over he is in a class all by himself.

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W. V.

ROYAL

The bill the week was not up to standard and dragged very much. Mace Petrova was badly handicapped by a nerve-cracking cold and it remained for her manager to save the show. He did so in a manner that would be a credit to any vaudeville villain.

The Gliding O'Mearas opened the show with a number of dances gracefully executed. Both presented a pleasing appearance and have good personalities. The dancing is a relief from the run of just one and a half hour acts in vaudeville, and scored a generous hand.

DeVine and Williams did not have any trouble in the second spot with a so-called variety offering. They start with both taking the parts of drummers, the male member, a "laughing gas table" salesman and the lady selling infamy's headache. They delivered some ordinary patter and then put over a burlesque on a melodrama that was good for a few giggles. The pair closed with some-patented definitions of how they thought certain big time stars would deliver a song.

Karl Emmy and his pets found the going easy and took a big hand. Emmy has some new dogs in his collection and would do well to get some new patter. Definitions of how they thought certain big time stars would deliver a song.

William Casey and by Bobbie Heather, who comes in for one number, offered a pair of comedies and the usual song. Friedlander and Jean Hayes. She started with a good comedy number, bewailing the fact that she was a woman in a man's world. Casey revealed capable ability on the ivories in a solo and Miss Heather did well in her part. The pair closed with a Scotch liddle to perfection, came in for the chorus. A Highland fling was gracefully performed. A few other numbers by Miss Heather sent her off to a fair hand.

Henry Kane, with Miss Kense Noel and Willard McKegay, closed the first half with a pleasing sketch by Aaron Hoffman entitled "The Unexpected." The plot is strong and the presentation excellent.

The Ward Brothers opened the second half with their "Bertie and Archie" act, in which one takes the part of an Englishman and the other of a Frenchman, and an American. The boys put over their act well, but are in need of newer material. The pair closed with a comic Canadian scene in vaudeville uses the same line of patter. The dancing end of the turn could be worked up to better advantage, as it went over well.

The benchall hit, which gave an idea of the Englishman in the great national game, was excellent.

Olea Petrova found a wonderful reception and was not permitted to leave without a certain splash. She offered her old songs as an opener, among which was a new number, "The Shulamite." It was very well done. Mme. Petrova was a very bad singer, which continually interrupted her numbers, and only her wonderful personality saved the offering.

George Price, assisted by Henri Young at the piano, took the house by storm and made a big hit with the song "The Song at this house. He stopped the show, and was not permitted to leave the stage until he had sung the song. The song was a different big time star. Price is no longer a corner, but has arrived in the big time.

The Bellesville Brothers closed the show with a number of thrilling acrobatic feats. They held the house to their last bow.

G. F. H.

ORPHEUM

John Regay and the Lorraine Sisters led off with a dapping act that, outside of a few special songs, was a hit.

Regay started with a "Rube" song, sung while he was in corresponding costume. While he finished, what were supposed to be two scare-crows suddenly came to life and turned out to be the Lorraine Sisters. The first did a dance, and the second, appearing by Regay, alone. All of this happened in one, after which the drop was lifted, revealing a special setting in three. Some dancing by the girls that was not so good, was followed by a corking eccentric dance by the male member of the trio. They did a dance ensemble for the finish and received a fair-sized hand.

Lubinski played a number of popular and one or two classical tunes upon the xylophone in a manner that was a big success. He is a capable musician and has selected a repertoire of song hits, which, played in his way, will please almost any audience. He started with a popular waltz melody and followed with two jazz tunes. He closed the set with a waltz, under a spotlight, was the feature of the offering.

Billy Gaxton offered "The Junior Partner," assisted by Bertha Hall, Bertha Hall, Guy-B. Kibbee and Alphonse. Gaxton had the role of Hal Jepson and the others played the parts of his friends. Gaxton, who is a capable musician and has selected a repertoire of song hits, which, played in his way, will please almost any audience. He started with a popular waltz melody and followed with two jazz tunes. He closed the set with a waltz, under a spotlight, was the feature of the offering.

Alphonse Gaxton, who is a capable musician and has selected a repertoire of song hits, which, played in his way, will please almost any audience. He started with a popular waltz melody and followed with two jazz tunes. He closed the set with a waltz, under a spotlight, was the feature of the offering.

Gus Edwards, supported by Vincent O'Donnell, Beatrice Curtis and Alice Furness, presented a song revue that drew a full measure of applause. Edwards sang well and the fact that he composes his own songs was a big hit. The act is finely assisted by the two girls and little O'Donnell who perform excellently. The song "All the Way" was a hit.

Bobby O'Neill sang a number of songs and did some talking together with Erena Keller, who was a big hit. One song was put across with a punch and a soft shoe dance by the principal hit the mark. The two songs at the end were cleverly rendered by the duo and were liked. They carried a bit too long, however, to get the best results. It would be a good idea to cut the offering a bit.

Marie Cahill sang a few snatches from some of her former successes, rendered one or two new songs, and delivered her telephone talk in her usual clever manner. Following the melody of bits from her old melodies, she did her talking, drawing numerous laughs. A dramatic little ditty by Jimmie was a hit. The act was well and her concluding "Dixie" number, scored solidly. Miss Cahill is a performer of rare ability and makes every moment she is upon the stage delightful. Carl Gray provided the piano accompaniment.

Loose and his act, an animal act, closed the show. He found it hard holding the crowd in. The lateness of the hour and the position a hard one for the dogs and people.

P. S.

ALHAMBRA

Dancing pervails at the show this week. The musical variety was made in the arrangement of the acts.

Coker Deas opened with a pretty tableau offering. The different poses shown were symbolic of various nations, mainly. The girls all have pretty figures and do their work well. The offering scored well as an opening.

Ted Doner started with a new opening song and then offered his imaginary girl number. A new "blues" number was also a good feature of his skit and was rendered in a "blues" manner that went over great. His imitations were well done, and his own dance took a big hand. Doner has got some fresh material into his offering and many new numbers are ones that are sure to please.

"The Singing School," a "rube" act with seven men and three women, found me going with an offering of songs and comedy. The scene is laid in a room which is a cross between a kitchen and a parlor, where the company is meeting to sing at the county fair. The singing by the entire company showed fair harmony, and the few solo vocalists did not number on the guitar, with the player yodelling at the same time, took a big hand and was well received. Some slapstick comedy, with what was supposed to be ice cream and some real Keystone stuff, with a stove full of blacking, brought down a big hand, but was a bit overdone. A girl singing in a soprano voice and a young lady with a male voice went the rounds of the stage, with the company joining in the chorus of a "glad" number.

George Fries, assisted by Henri Young at the piano, was up at this house but a few weeks ago and found a cordial reception awaiting him. He sang a number of songs and played a few pieces on the piano, and omitted his opening bit. He offered a "brotherhood" number, and then, after his imitations, stopping the show. George has put some new material in his imitations of Jimmy Hunsley, Delle Baker and Pat Kennedy, all of which were excellently done.

Francis Nordstrom and William Plink have closed the first half with "The Memory Book." The offering is well presented, has a pretty setting and the work on the part of the act, including the two kiddies, is commendable.

Frank Joyce and Flo Lewis found the opening after intermission smooth running. Joyce's eccentric dance can easily rank with the best of its kind, and Flo Lewis makes a very pleasing comedienne. She should pay more attention to her make-up, however, especially around the eyes. While the patter has nothing new, it is nicely delivered and is good for some laughs. The dancing on the part of both, especially the Egyptian burlesque, is very well done. The team has good personalities and are comers.

George White, with Ethel Delmar, Lois Leigh and Dorothy St. Clair, found the going easy, despite all the limiting dose of the "Too Quick" number. The team, after Monday evening, due to the fact that "she bought a new car and stepped out of the house" was going to be the same, as announced by White.

A stage hand, Jimmy Miller, took her part in the "Too Quick" and did very well. White has added a lot of new material in the line of dance and costumes to the act, and also some new imitations.

Stuart Barnes followed with a number of songs and some patter, most of which were giving prohibitive results. He had a big hand. Barnes has a few new songs, but could easily use a great many more. His songs are delivered in a very good manner as his patter, which is good for a laugh.

Billie Silvers, with Lew Pollock at the piano, held the house to their last number with a variety of songs and dance. The act is well presented and is a good one of the big hits of the show.

VAUDEVILLE REVIEWS

(Continued from page 9)

COLONIAL

The management will undoubtedly realize that the regular performance, as the first half, with the exception of Whiting and Bart and Persons and others, contained little of merit. All but two acts carried special sets and, at times, the curtains were tangled, but it was not the fault of the banding.

The Fox Lahlakawa Brothers opened after the pictures and offered a good routine of hand-balancing and contortion. Count Persons and Fred Oliver sang themselves into immediate favor. They opened with two operatic arias, then sang a southern melody and followed with the choruses of two ballads. Miss Oliver offered a classic selection in splendid voice and accompanied herself on the piano. Persons sang a French number with a laughing finish and also received a big hand on an old-time classic. The singing pair were well received.

"Crosby's Corners," an act consisting of ten men, featuring Folek and his band, tried to impress the audience, due to the playing on the brass instruments, and a solo, were the only things worth while. Whiting and Bart, who sang a big hit of the bill. A few special numbers and a well selected routine of popular songs and dances were the order of the day. Miss Bart can surely "put over" a big hand, and she received a big hand. The manner in which she sang the chorus, which tells of the folks who want a key to her collar. This was a riot, due to the manner in which she sang it. The chorus of the chorus had the house ringing with delight. Whiting and Bart have long been recognized as vaudeville's most popular comedians, and they truly own their distinction.

The two-act variety, "The Boys Did Well with their War Playlet," it was a good idea for one of the men to announce, prior to their appearance, that the audience should not look the acting, as they were only recently returned soldiers.

Mignon appeared after intermission and gave an excellent performance. The Nan Halperin number is new, and Mignon deserves credit for the impression. The voice imitation was almost perfect. The audience showed much appreciation. She danced a la Bernard Granville, imitated Eddie and finished with Head Lewis and impersonated Maria Dressler to the delight of all.

Ernest Timberg and his company, including Billy Abbott (formerly Abbott and White) and five violin girls, were heartily enjoyed. The acts is replete with excellent violin playing and a splendid grotesque dance by Timberg. Abbott did well in the introductory portion, but did not seem to put over his singing numbers, probably due to a sore throat. The principal roles were played by the violinists, who, with the exception of one, were good, either.

Sidney Phillips used good judgment by working fast as the host was well liked. He sang a "coon" song for the opening, but a few war songs, one of which caused laughter, and finished with a patriotic recitation put to the tune of a song. He scored a hit of good proportions.

Gretchen Korman and a well selected company went through a number of finely executed songs and dances that held the house. The act was well presented, and her toes and displayed much poise. John Guirra offered a solo, displaying a routine of hand-balancing and contortion. He was followed by Donagay and Miss. Marguerite sang and danced well, and Billy Griffith sang and danced well. The act is set exquisitely and with a better position would undoubtedly have scored one of the big hits of the show.

FIFTH AVENUE

Maheony and Auburn occupied the initial position with a routine of club juggling and a steady line of patter to give it dash.

Lois and Jean Archer were a bit from the regular routine. The latter, who know how to sing and dance and, in addition, have material that enables them to make the best of their talent. They started with a double song, squinting side by side. Lois Archer then sang a lively solo and did a soft-shoe dance. The "peach" song was excellently rendered by the duo, the male member of the team drawing laughter with few farcical antics. A prohibition song by the man was followed by a "blues" song, and a tough dance concluded the offering. The closing song and dance was given a clever rendition by this skillful pair and earned a big hand for them, although the rest of the act was also well liked.

Billy Halligan and Danna Sykes offered a good act, well received, and pleased, up to the closing number, when, for some reason not apparent, there was an abrupt cessation of applause. The turn in an excellent comedy offering. Halligan is a comedian of more than ordinary ability, and his partner, Danna Sykes, who presents a fine appearance. Halligan started with a comedy song in the line of "The Drop" and a patter canned. The drop was raised and the interior of a real estate office disclosed in the act. He then proposed to the agent, Halligan started to sell property to his fair partner. He drifted from his point of view, and the material was rendered in a careless and well handled.

Fill and Whitaker, a man and woman team, presented a very good act. The man was good in places and not as good in others. The man who played the violin did well in the act, but on the last instrument, but did much better on the banjo. His partner played the harp and sang. Her singing disclosed a voice that took a pitch remarkably low for a woman, and was liked. A plantation melody was applauded at the finish.

Yip Yip Yankers, an aggregation of roles is uniform, all of whom were with the act. The Yip Yankers, regulars of the big applause hit of the bill in an act that included a series of whirlwind acrobatic stunts and a musical comedy. Sergeant Frank Melno, who plays a sort of leading part in the proceedings, is a very good actor. The act is a comedy, and the rest of the cast is quite up to the mark. For action, there is nothing to be desired. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

Rita Boland, the petite comedienne, is suffering from a slight cold. Miss Boland, who is possessed of a splendid personality and is a talented performer, was a favorite from the start. The act is a good one, and the applause was great. The liping song at the start was put across cleverly. Another song, "The Star of the Show," was a hit, but her Irish selection turned out to be the best. The different versions of the song were well received.

The Stanley Trio, with an act that has had a few changes made in it, garnered a copious quantity of laughter and applause. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

Shells, Gladys and Dorothy closed with a classy dance offering that held the big crowd in until the very final act.

RINGLING BROS. AND BARNUM AND BAILEY

The Ringling Bros. and Barnum and Bailey Combined Shows opened last Saturday afternoon at Madison Square Garden. The regular "Top of the World" circus season and the big crowd present told the story. There are many excellent acts on the bill, and the Ringling Bros. and Barnum and Bailey Combined Shows are presented by May Wirth and the Ringling Bros. and Barnum and Bailey Combined Shows.

Miss Wirth is the acknowledged queen of equestrianism, and as such, is given the center ring where she has the arena all to herself. She shows the stunner stunts of bareback riding and continues her ride to feats, any one of which would make a star of any other woman rider. She does many backward somersaults while riding, and in all kinds of difficult positions, makes leap after leap from the ground to the horse's back and, as a climax, with each foot fastened in a leather basket, makes a flying leap to the back of her horse.

The Barnum family is also accorded the entire arena while their act is being presented. They come to the circus direct from the tip-top, and this fact that their work has been seen by admiring thousands at New York's biggest playhouse is no way detracts from the work in the arena at the Garden. The value of their performance is enhanced many fold.

Another star feature of the bill is that of the "stunt horse," introduced by Ema and her troupe. The horse is shown in a placed at regular intervals from one end of the arena to the other. The horse is a series of tableaux are presented in the arena, and the horse is shown in a series of tableaux, and the horse is shown in a series of tableaux.

The Crownwells, a man and woman, present a very good act. The man is a comedian, and the woman is a comedienne. They place them among the top-notchers. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

Miss Tiny Kline performs on a revolving stage, and the act is a good one. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

History Long appears twice on the program. He is a comedian, and the act is a good one. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

The Four Comrades, a quartette of clever acrobats, present an act which discloses much cleverness and original comedy. These boys are contentions as well as comedians and acrobats, and their stunts draw both applause and laughter.

The Two Afters are styled Europe's greatest high-perch performers, and their act is a good one. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

The Jung Brothers do a comedy acrobatic act, and the act is a good one. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

The Wirth Family, five, two men and three women, present a very good act. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

Alf Loyola's dogs are a most wonderful feature of the show. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

The Sleight-of-Hand Troupe, nine in all, are a very good act. The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

There are many other acts on the bill, and the Ringling Bros. and Barnum and Bailey Combined Shows are presented by May Wirth and the Ringling Bros. and Barnum and Bailey Combined Shows.

The act is a good one, and the closing portion, where the boys go through a series of somersaults, hand-stands, and other stunts, is a thriller, and is sure to score heavily.

MARIE DRESSLER

Theatre—*Palcos*.
Style—Comedy singing.
Time—Twenty minutes.
Setting—*Spacious*.

Marie Dressler, famous as a comedienne in the old Weber and Field days, who deserted the speaking stage for the pictures several years ago, is showing a new act, a large part of which is made up of the bits which made audiences roar with laughter a score of years or more ago.

Before a grey plush drop, Miss Dressler appeared as her first number sang a song in which the modern stage was burlesqued. The Iowa dance, which she sings, is "Not what you do but what you think"; the Russian dance came, and the grand opera did were handled in turn. While the song may be new, the grand opera bit with the calypso imitations of the prima donna, hearkens back to the days when Miss Dressler appeared in musical comedy with the late Dan Daly.

Comedy recitation followed, and told of a soldier stationed in Washington during the war. He was the only one in the company who wore his life away saluting the innumerable officers he was continually meeting. The song in which a duty he recalled the hardships of army life followed, and a war recitation ended the act.

Miss Dressler's film work has taken away her old act, and she has made up of a humorous situation or to get very laugh possible from her material, which in her new act is the best. The portions of it are good, others are reminiscent of the old days when audiences saw her in lines and situations which for some unaccountable reason do not amuse today.

Some of the addition of some new and up-to-the-minute material Miss Dressler's vehicle will be a far better vaudeville attraction.

LOVETT AND DALE

Theatre—*Harlem* 23rd St.
Style—Singing and talking.
Time—Forty-four minutes.
Setting—*In one*.

Some talking and singing are done by Miss Dale and Lovett, and the latter which is slow as far as both material and rendition are concerned. The dialogue consists of a number of gags and quips that must have been originated in some bygone age and the singing also is much to be desired. The offering appears to be destined for a stay on the small stage.

The act started with some talk, part of which missed its mark. A ballad by the woman member of the team was not put over very effectively. Some more talking followed, after which came a parody by the man that was neither as good nor able as many numbers. Some more patter, a double song, and, at the finish, a medley of parodies on popular tunes, all went poorly.

KEENE AND FOXWORTH

Theatre—*Harlem* Opera House.
Style—Singing and dancing.
Time—Forty-four minutes.
Setting—*In one*.

A light-colored boy, presenting a neat appearance in Elton fall dress suits, make up this act. They started with a song which ended with the boys have good voices. A soft-shoe dance followed, showing pleasing ability in the dance also. The act concluded with a few single songs and dances filled the rest of the act.

The boys have pleasing voices of the negro tenor type, which generally gets over and their dancing is really a pleasure to watch. G. J. H.

NEW ACTS AND REAPPEARANCES

LANGFORD & FREDERICKS

Theatre—*Proctor's Fifth Ave.*
Style—Talking, singing and dancing.
Time—Forty-four minutes.
Setting—*Booze, in two*.

In "Shopping" Langford and Fredericks brought a bright, snappy act, which they put over with a bang.

The scene represents a lingerie shop, in which is displayed corsets and flax creations, and Langford, representing a salesman, enters, giving a dash of a song. He is joined by Miss Fredericks, who says she is "shopping," and the two indulge in some snappy repartee. The talk finally leads up to love making and at the close the salesman and his customer depart to get married.

During this they sing three songs and do a dance, and Miss Fredericks does a dance alone. There is a song finish.

The act is well written, the lines are bright and witty, and the performers make the most of their many opportunities.

Langford is a capital light comedian, with a pleasing personality, and his partner is pretty, pleasing and clever. Altogether "Shopping" is one of the brightest bits of its class this season and the two talents, as well as those by Langford and Fredericks should be a winner on any bill. E. W.

LEHR, EDMONSON & MARR

Theatre—*Harlem* Opera House.
Style—Singing.
Time—Forty-four minutes.
Setting—*In one*.

These are three boys recently discharged from the army, who take it in their uniforms. All wear campaign hats and service stripes.

Marr, who is a well-written, took his place at the piano, while the other two started off with an announcement in song and then went into an army parody on "Hesitation Blues," delivered in good voices. Some patter and "rust" comedy followed between Edmonson and Lehr, which fetched a good number of laughs. One of the boys delivered a "Silly Song" and the other took a big hand. Some more comedy and songs followed, all making up a very pleasing act.

The boys have good voices and personalities and a corking good comedian in the one wearing the Chaplin mustache. They stopped the show here and then were not permitted to leave the stage without taking two more bows. G. J. H.

DAVIS AND DARNELL

Theatre—*Twenty-third St.*
Style—Singing and talking.
Time—Forty-four minutes.
Setting—*Spacious*.

Davis and Darnell, a man and woman team, work well together. The man is capable enough and with his partner supports him well. The act is a good one, the performers know how to handle the material. The man is a good one, the performers know how to handle the material. The man is a good one, the performers know how to handle the material.

The man is a good one, the performers know how to handle the material. The man is a good one, the performers know how to handle the material. The man is a good one, the performers know how to handle the material. The man is a good one, the performers know how to handle the material.

"NEGLECT"

Theatre—*Harlem* Opera House.
Style—Singing.
Time—Forty-four minutes.
Setting—*Full Stage, Spacious*.

This is a playlet which toured vaudeville four years ago, and although successful then, it is doubtful if it will be good for anything but pot houses now.

The main character acts as an announcement about a sketch, in which he introduces different characters, starting with an old negro who has been a family servant for years and then introducing the others in the play, a man and woman who, for some reason or other, come up from the audience. The announcement is also entirely unnecessary, as it tells nothing about the sketch.

The story tells of an author who has written a book on neglect and preaches to his husbands to be careful and not neglect their wives. At the same time, his own wife has left him and taken their daughter to live with a man who has with her. She wants to come back, but he refuses to see her. The negro servant re-enters with him and the author threatens to strike him.

The servant then leaves the room and the author, while talking, takes many steps in and what follows is supposed to be a dream. The new man is "neglected" and the author part in a manner to inspire one to fall asleep for the rest of the play. He shows the author what terrible a life will be for his daughter and wife if he does not stop neglecting them, refusing to see them, etc. The author awakes and calls for his wife, who comes from the next room and the couple are re-united.

The sketch is now well set and it is a nightmare to the audience. The acting is amateurish and, in fact, the whole thing is poor. If it were presented in a farcical manner or even as burlesque, it would go great and, either that should be done or it should be thrown out altogether. G. J. H.

SULLY AND HOUGHTON

Theatre—*Proctor's 23rd St.*
Style—Singing and dancing.
Time—Forty-four minutes.
Setting—*Two*.

There is a wealth of class to this singing and dancing offering. The man wears a top hat and the woman a legitimate and the woman is equally strong on appearance. The material of the first number is the same as the routine stuff presented by most singing and dancing combinations. The man delivered a run-down number.

The man does not know how to tell a gag and should either learn how or stop trying. He seems to be a bit too heavy on his feet to be truthfully described as a "top" dancer. The woman is a singer, which she uses to excellent advantage in one particularly well-delivered run-down number. The man does not know how to tell a gag and should either learn how or stop trying. He seems to be a bit too heavy on his feet to be truthfully described as a "top" dancer.

The man, as above stated, is a natty chap, whose clothes fit him like the proverbial glove. He handles the conversational part very well with his partner, and seems to have a dash of real two-dollar "show class" in one or two of his solo dances, and in all of his double stunts.

As it stands, Sully and Houghton's act can hold down a spot in any of the "With Jack" night, although it is of patching up here and there. It could give a dandy account of themselves in any big time house. H. E.

SCOTT MOORE AND CO.

Theatre—*Forty-fourth St.*
Style—Dramatic Playlet.
Time—Forty-four minutes.
Setting—*Full Stage*.

"The Turn of the Cards" is the title of this sketch. It is a dramatic playlet that, in addition to being badly written, is about as poorly presented by a cast of four as anything played hereabouts in some time. The girl who has the part of Bea, recites her lines like a school girl, the man in the role of the thief is a little better, the wicked married man delivers his lines in a biased manner, and his mistress, outside of the weeping, shows little or nothing in the leading role.

The theme also is weak in numerous places, details remain unexplained, and the offering is built upon a structure of truly remarkable coincidences. The dramatic moments in the piece caused scarcely any excitement and the finish brought very little applause.

The actors have been living in an apartment furnished by the married man whom she loves. When she finds out that he is going to be married, she pleads with him to give her his love, but he spurns her and marches out to go home to his wife. She is so heartbroken that she appears upon the scene and comforts her, advising her to follow the advice of the doctor, who says, "Greeley and 'Go West.' But she loves the man too much and cannot make up her mind to do so. She then says, 'The cards have always been turning against me black all along.'"

The sketch is now well set and it is a nightmare to the audience. The acting is amateurish and, in fact, the whole thing is poor. If it were presented in a farcical manner or even as burlesque, it would go great and, either that should be done or it should be thrown out altogether. G. J. H.

Just then the married man returns and, lo and behold, the thief turns out to be his "good-for-nothing brother-in-law." He announces that he has been under the table all along and heard it all. His powerful personality then becomes evident. He comes out with a bill to his brother-in-law's lady friend and explains that he expects her to vanish. Bea is called and agrees to pack the trunk. Just as they are arranging things, a deck of cards is thrown to the floor and all turn out to be red. The curtain then falls as the fact is observed. I. S.

BRENNAN AND RULE

Theatre—*Eighty-Fifth St.*
Style—Singing.
Time—Forty-four minutes.
Setting—*One*.

J. Keira Brennan and Bert Rule, song-writing singers, will win any audience with their songs. Brennan and Rule are of the same manner and high class offering of ballads. With Rule at the piano, they open up singing some of their old songs and recent hits and the only thing an audience won't like is that they hear too little of each.

Both Brennan and Rule also sing in different numbers. One of the ballads is "The Turn of the Cards," which Brennan recites a few lines after this number. It is an excellent piece of verse, and it is in the hands of the act.

The audience at the Eighty-fifth Street Theatre forced the two song-writers back several times and was in the praise of the heart-stirring lyrics. There should be the best received in the best houses in the country. J. L.

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THE NAME OF BARNUM

It is an error that the name of Ringling is placed first in the billing of the Ringling Brothers and Barnum and Bailey combination. The name of Ringling is placed first because the two names have been combined, lends color to the belief that it is the ultimate intention of the owners of the two circuses to make the Barnum and Bailey trademark subsidiary to that of Ringling. If indeed it is not their intention to wipe it out entirely.

The wisdom of such a course is questionable. The name of Barnum has been identified with "circus" in the United States and the country lying east of the Mississippi for upwards of three-quarters of a century. It has, in fact, become so much a part of it that the two words "Barnum" and "Circus" are synonymous.

P. T. Barnum is by many regarded as the father of the circus in America, and has a sentimental value attached to his name that gives it a commercial value beyond that of any name ever connected with the tented show in this or any other country.

It matters not whether Phineas T. Barnum ever had his equal as a showman which few admit. The fact remains that he was the man to found the circus on the present gigantic scale which he was the first to use the methods of today in bringing it before the public, and his name will live in history as the greatest tented showman who ever lived.

For several years the Barnum and Bailey circus was in Europe. During its absence other circuses were presented there, but none took its place, and when it returned it was welcomed with open arms. And no circus has ever been the favorite in New York and the East that it has.

In the West and Middle West the Ringling Brothers' Show is most popular. But so is the Barnum and Bailey Show, and the latter can always be depended on to "clean up" in any part of the country.

This being so, the advisability of making the Barnum and Bailey name subsidiary to any other will be debated by the circus world in general, for old circus men believe that the value of the name of Barnum can never be equaled by any other.

GIBSON SAYS HE KNOWS

Editor, New York Clipper:
Dear Sir: Referring to Billy Watson's letter in your issue of March 19, it is not a difficult puzzle to solve why they throw out his "Oriental".

Written this show over at Pittsburgh, and it is only fair to say that no mistake was made in this case.

Yours truly,

FRANK GIBSON.

Pittsburgh, March 26, 1919.

TWENTY-FIVE YEARS AGO

Col. Wm. A. Sells died at Topoka, Kan. Walter Jones was with the "1492" Company.

Chas. E. Evans and Wm. Hoey dissolved partnership.
Bob Gordon and Carl Lick were with the London Belle.

"Guthrie Limited" was produced at the Broadway Theatre, New York.
Maud Hinch and Billy S. Clifford played Tony Pastor's Theatre, New York.

"Princess Theatre" closed at the Chestnut Street Theatre, Philadelphia.
"I Loved you, Kate, in Ireland" was produced by Willis Woodward & Co.

"A Cruel Hiss" and "The Songs My Mammy Sang" were produced by Will Rosenthal.

Maud Adams and John Drew appeared in "The Butterflies" at Palmer's Theatre, New York.

Answers to Queries

S. P. "Gans" the clown's real name, Who stumbles over people's knees,

W. H.—There was a show by the name of "September Morn."

D. A. I.—We have not heard anything of Yale Rose in years.

F. B.—Leon Erroll was formerly with the Ziegfeld "Follies."

R. S.—Julia Arthur was never the leading lady at the Empire.

T. R. C.—The Wonderland Theatre and Museum, Buffalo, N. Y., opened in 1889.

S. B., Philadelphia.—Proctor & Mansfield dissolved partnership May, 1892.

C. A.—Aubrey Boncass died in the New York Hospital on July 10, 1913.

M. A. C.—Robert Edison appeared in "Classmates" and also in "Strongheart."

L. W., Phila.—Adelaide Roehm and Richards, Strand Theatre Building, New York.

M. K. J.—Nan Campbell married a non-professional whose name was Wm. W. Miller of Oct. 29, 1914.

A. T.—Marjorie Gatensohn was in the cast of "Her Soldier Boy." The Shuberts produced it.

L. W.—We do not know his address. Write to the Universal Film Company, 1600 Broadway.

G. B.—Idylla Vyner has retired and lives on Long Island. Clyde Darrow died several years ago.

D. G.—George M. Cohan dramatized George Randolph Chester's "Get Rich Quick Wallingford" stories.

J. C. J.—It was a stock company that was playing there at that time. Consequently it is not on the road now.

G. D. R.—Billie Potter and Elsie Hart's company was called "The Hot Don't Have to Shut Up" in vaudeville.

T. N. K.—"The White Pilgrim" made its first appearance in America in the Detroit Opera House on Sept. 4, 1889.

H. B.—A. H. Woods produced "On With the Dance." Write to him. He can give you definite information about the matter.

GEORGE.—The Watson Sisters appeared at the Keith's Boston that week. Yes, Laurie and Bronson were on the bill with them.

P. S. T.—References to "The Keith Time" also pertain to the Proctor houses, as they are located out of the Keith Vandeville Exchange.

R. E.—Herbert Rawlinson is no longer with the Keith's Boston that week. Yes, for the Oliver Company, at 308-314 East Forty-eighth Street.

Miss A. P.—The Howard Johnsons appearing in "The Tallor Made Man" is not the songwriter. The writer of songs is still in the United States Navy.

P. V. C.—The person to whom you refer is under the management of Roehm and Richards. Write to them and they will tell you where you can find her.

R. R. D.—Herbert Rawlinson made his debut at the Grand Opera House, New York. You have the date wrong; it was ten years before. The exact date is Sept. 19, 1889.

F. C.—Katherine Selzer, who was in vaudeville, was married to Alfred Cooper at Appleton, Wis., in May, 1917. No, he was not at any time been connected with the production.

Y. J. S.—"She" was produced by William A. Brady at the People's Theatre in this city and opened on Sept. 9, 1889. (2) Yes, it was adapted from the novel of Rider Haggard.

F. H.—Cecil Moore was killed while rehearsing in a show at the Delux Theatre, during May, 1917. Yes, he has a sister, Alma Russell, who was with Gus Edwards' cast, "School Days."

J. L.—We do not answer queries pertaining to the personal affairs of theatrical people. Why not write to him? He should know best of all about it. His office is in the Strand Theatre building.

A. H.—The music Roehm Alla uses, he has to answer to which you refer is "By Heck." Al K. Hall and Bobby Barry in the duel scene in the first act of that show use the Anvil Chorus from "Il Trovatore."

F. L. A.—All queries regarding the addresses of actors are answered as soon as the parties can be located. Please write again giving name and last known engagements and addresses, if possible, will be furnished.

G. K. T.—Lyell, formerly of the team of Lyell and Higgins, is now playing in "Fiddlers" in a show called "Old Coney" with Carleton Macey as his partner. Higgins' joining the army was the cause of breaking up the old team.

R. N.—Yes, the Juvenile Hansen who is known in support of William & Hart is the same person who was starred by the Universal in the film, "The Sea Tiger." She has also been seen in support of Crane Wilbur this year.

D. M.—L. Wolf Gilbert, now playing in vaudeville as a member of the team of Gilbert and Friedland, was one of the producers of the "Shuberts" at the Musical Publishing Co., was formerly professional manager for Joe. W. Stern.

J. C. H.—It is not necessary to have a vaudeville program. Write your name and address and the date at its head and you can safely submit it. You can address it to the "Shuberts" at the Musical Publishing Co., Forty-fourth Street Theatre, New York.

Rialto Rattles

"UNIFORM ACTS."

Vaudeville acts are becoming more uniform.

THIS FROM JOE FLYNN.

"If a boy of 50 years of age is able to steal \$40,000 how much should a man of 36 be able to get away with?"

FAMOUS SILLIQUOIES.

"If they book me at the Palace, I'll stop the show."—Small Time Performer.
"I used to be a cool and saw the legit stuff."—Moving Picture Actor.

HARRY WAKE UP.

Harry Steinfeld, the theatrical attorney, says that he thought the war was over until he saw the 27th division marching away to whip the Kaiser last week.

JUST ONE WILL DO.

The musicians are preparing 159 new demands. But we will gamble that, if they win the one giving them a raise in salary, the other 158 will be forgotten.

EVERYTHING BUT THESE.

The opening of the circus at Madison Square Garden disclosed a specimen of everything except a Bolshevik and a Coozie, those two marvelous examples of civilization.

A LUCKY COMMITTEE.

The committee representing the Catholic Church Bulletin, which condemned thirteen out of twenty-six plays it went to see, was lucky. Most of them don't get a chance to see that many shows in a year.

His FAVORITE PLANT.

Drawn into an argument last week in which he was asked what was his favorite plant, Arthur Macdonald, agent for the Amalgamated Vandeville Agency, shouted "Moss" at the top of his voice and ran for his office.

DON'T BELIEVE IN LEAGUES.

Al Leitch says that he doesn't believe in any leagues such as President Wilson is trying to put over because, once he has acted as agent in Erie, Pa., with whom he was in league, to collect a bill of \$70 for him, the agent did so, but kept the money.

SAFE, WE THINK.

Insurance as the jury before which he was tried was twice failed to convict her, owing, the prosecution says, to the fact that her name was kept well within the sight of the jurymen during both trials, it is perfectly safe, we believe, to observe. Mrs. Betty Inch is "every inch a lady."

E. E. RICE FURNISHES THIS—

"Who grows and acts the play is bad? Who at the under waxes mad? Who calls the manager a cad?"
The deadhead.

"Who, at the most affecting parts, When music's with such beating hearts? Gets up, and for the entrance starts?"
The deadhead.

"Who says the house is full of fens? Who stumbles over people's knees, And likes to bump his head on fences?"
The deadhead.

"Who, just before the curtain falls, To some acquaintance loudly calls, 'To let us go and have a ball?'"
The deadhead.

"Who comes back smelling like a still, And makes the hostess smart him ill, Until her escort looks to kill?"
The deadhead.

"Who as a nuisance takes the bun, And howls at the owner of the 'Shuberts' this vile, made offering to him?"
The deadhead."

STOCK AND REPERTOIRE HAWKINS AND WEBB PLAN THREE SUMMER COMPANIES

With One Already Established at Flint, Michigan, Will Open Others at Muskegon and Bay City Within Few Weeks' Time

Flint, Mich., March 31.—(Hawkins and Webb have three stock companies under way for the Summer season, the first of which will open May 4, and the other two a week later.

The Hawkins-Webb Company at the Majestic Theatre, this city, is rounding out its thirty-third successful week. This company, with the exception of the leading lady, Florence Lewis, will go to Saginaw, this State, opening on May 11.

Miss Lewis, at the head of an entirely new company, will move to Muskegon, where she will start the season on May 4 in "Common Clay."

The third Hawkins-Webb organization will be located in Bay City, where the season will start on May 11.

The roster of the two new companies are nearly complete and rehearsals for the Muskegon organization will begin in two weeks. The Bay City Company will open a week later and the one at Saginaw on May 1.

Mrs. Hawkins and Webb are negotiating with two other houses which they hope to secure, and these, if arrangements are made, will bring the number of Summer companies under the management of this firm up to five.

DUBINSKY HAS NEW PIECE

Edward Dubinsky, well known in the middle west as a stock manager, is going to present a big city production. On April 21 he will open "The Dangerous Age" in Chicago, at the Blackstone Theatre. Ben Johnson, who closed in "The Net," a short while ago, will have a leading part. Others in the cast are Albert James, seen recently in "Seventeen," Stuart Waller's production; Dwight Frye, of "The Marshall," Thomas V. Morrison, J. Burke Morron, Grace Anderson and George Kinnear. The play is now in rehearsal under the direction of Henry Trader.

HAMILTON TO CONTINUE

HAMILTON, Conn., March 26.—Manager George Stroud definitely announces that the heavy players will remain through the Spring and Summer. Business with the company has continued good, the Lenten season having little effect upon the attendance. Doris Underwood joined the players last week as second woman and, in "What's Your Husband Doing?" scored a personal hit. Another new member is David Rogers, who has been engaged for general business. This week "Not With My Money" is being moved. Next week "Seven Keys to Baldpate."

TOM KANE BACK AT DESK

Tom Kane, of the Century Play Co., was discharged from the hospital last Thursday and reached his office in the afternoon and was welcomed by a delegation of friends. Mr. Kane has made a good recovery from his auto accident of seven weeks ago, and while his left leg is a little stiff, his physician expects him to be back to his normal condition in a few weeks.

COAST BRANCH FOR WOLFORD

LOS ANGELES, Cal., March 27.—Arnold Wolford, of Darcy & Wolford, has established a branch of his firm here and is supplying the stock companies in the Coast States with their plays. Wolford came some time ago on a pleasure trip. He mixed business with pleasure and found it so profitable that the establishment of a Western branch of Darcy & Wolford followed.

HARKINS STOCK DOING WELL

WINDSOR, Conn., March 28.—The W. S. Harkins Stock Co. opened here tonight to big business with "The Sign in the Sky" as the bill. The bill tomorrow night will be "The Woman on the Index," and the big advance sale foretells a capacity house.

JOINS CHICKEN COMPANY

Chicago, March 28.—Virginia Valli, formerly with the Embassy Film Company, is joining the Vitaphone stock players at the Wilson Avenue Theatre.

CHICAGO NEWS JONES, LINICK AND SCHAEFER LEASE SITE FOR 3,500 HOUSE

Get Property at Corner of State and Monroe Streets for Fifteen Years Beginning 1922. Will Play Vaudeville and Pictures

A theatre with a seating capacity of 3,500, the largest in Chicago, and costing more than \$1,000,000 will be erected here at the southeast corner of State and Monroe streets, where the Fredrick Ayer building is situated. The site has been leased by Jones, Linick and Schaefer from the Ledyard Trustee for a period of fifteen years from May 1, 1922, at a rental which, with taxes and insurance, will total \$3,000,000. It is one of the largest leases ever closed in this city.

The Ayer building has a frontage of 120 feet on South State Street and 120 feet on Monroe Street and is opposite the old Hotel Flamer. Part of the building is

now occupied by Jones, Linick and Schaefer's Orpheum Theatre, a motion picture house.

Numerous lease offers have been made for the property, which is considered one of the best sites in Chicago. The new building will stand beside the American Express Building, the site Alexander Pantages considered for his local theatre, and opposite the Majestic Theatre, on the Orpheum Circuit.

The theatre will outstep the Statekale. The house will play a policy of vaudeville and motion pictures for the house are in the hands of Thomas Lamb, the New York architect.

FUND BENEFIT GETS \$8,000

The Actors' Fund benefit, held at the Auditorium Theatre on Friday afternoon, netted that organization \$8,000. This is said to have been one of the most successful events ever held by this organization.

The program included: Pryll Maude, Betty Murray and Guy Bates Post. Cyrus Wood acted a special one act playlet, being assisted by Sue H. Kennedy, Edward Moundant, Alfred Kappeler and William Lytle. One of the features was of the original Florida Sextette, with Donald Brian, De Wolf Hopper, Charles Cherry, Frank Curran, Lionel Randall, Patrick Collins, Frances Larrimore, Glida Bennett, Margery Wood, Helen Bolton and William Lytle. The program was conducted by Charles Pevin, of "Behind the Gun" Company.

Frank Timmer presented a special treat and injected much comedy and many novelties into the programme. Elizabeth Brice, Will Morrissey and C. Nordstrom presented "The Overseas Revue" in the programme. Alexander Carr and Barney Bernard officiated as members of "Business Before Pleasure." Zyrako, the champion wrestler, was one of the novelties presented, as well as entertaining. A burlesque by Edgar Allen Woolf, entitled "Saracaphoria."

Sammy Hayes, Clara and John E. Hazare. The various vaudeville houses in Chicago contributed many of their headliners and other stars to the fund.

HEAR THAT LION ESCAPED

Word was received here this week telling of the escape of a ferocious lion from the Al. G. Barnes Circus in California. The animal seriously injured two of its trainers before he was captured and again safely lodged in his cage. An elephant, which escaped from one of the local motion picture plants is said to have killed three men before he was finally captured.

ACKERMAN LOSES MOTHER

Fred Ackerman, treasurer of the Majestic Theatre, was called to Randolph, S. D., on Thursday, on account of the death of his mother, who has been suffering for some time from cancer.

TO BUILD BIG FILM HOUSE

A. L. Hayline is planning on erecting in the outlying districts an immense picture house. It is planned to build ground early in the summer. The location has not been made public.

PANTAGES HERE SEEKING SITE

Alexander Pantages is in Chicago in an endeavor to secure a choice spot for his new theatre. The location has not been made public by the Grant Hotel is under consideration.

WALKED OUT OF BILL

The Orpheum Theatre, in Hammond, Ind., was turned into a battling arena, last week, according to reports received here when "The Girl from Starland," after a short battle with her manager-husband, walked off the stage. The manager, according to report reaching this city, the actress had concluded her turn and then asked the stage manager to carry her clothes to her dressing room. Her husband objected, stating that he would attend to them. This started the trouble and the battle is alleged to have followed.

Manager James Michelstetter gave out the information to the press and public that "the act had met with a slight accident." The manager of "The Starland Girl" and Charles Brinkman her manager-husband.

WILL FIGHT DAHLIN TRIO CASE

The suit instituted by Carl Dahlin, of the Dahlin Trio, will be defended by Amanda C. Dahlin, at present living in this city. She plans to go to Washington and fight the case. She alleges that his allegations of desertion are false. She asks the custody of her children and property in Seattle, Wash., and also in Chicago.

MADE STATE LAKE TREASURER

Deed, for some time in the box office of the Garrick and the Princess, is now treasurer of the New State Lake Theatre, having succeeded Edgar A. McVicker, who resigned. Dick Jonathan, formerly at McVicker's, has been appointed assistant superintendent of the house.

WENT TO NEW YORK

Mort H. Singer, C. S. Humphrey and Herman Puh journeyed to New York City last week in order to be present at the dedication of the New Club House of the National Vaudeville Artists.

DOYLE HAS MINSTREL SHOW

Frank C. Doyle, formerly booking manager of the Marcus Loew Western Circuit and the Jones, Linick and Schaefer Orpheum Building, has signed with the Yankton Minstrel, which bears the title of "The Yankton Doyle Minstrel."

BURLESQUER WANTS DIVORCE

Dorothy Kane, a member of the Lew Kelly Show, and known in private life as Edith Mitchell, has filed suit for divorce in the circuit court of Cook County against Thomas Mitchell.

"PASSING SHOW" OPENS MAY 14

"The Passing Show of 1919" will begin an attack on the market at the Palace Music Hall, May 14th.

MORRISON WILL PRODUCE

Walter Morrison, who has appeared in stock and on Broadway in juvenile roles, is to produce next season. In May, he will open a stock at Hawthill, Mass., playing the leading roles himself. Two of the plays in which he will be seen there, are to give a presentation later, after being rewritten. Edmund Shaw and Leon Gordon wrote the plays.

Others who who Morrison has placed under contract to appear in his Broadway productions, are Cordelia MacDonald, Arthur C. Howard, Anna Cleveland, Florence Earle, Edward Keenum, Sarah Enwright and Howard Johnson.

MCARDLE TO GIVE NEW PLAY

SOMERVILLE, Mass., March 31.—Manager J. C. McCardle, of the Somerville Players, has secured a new play written by a Boston newspaper man, entitled "The Girl in the Window." He will produce the week of April 21, opening Easter Monday. The play is described as a comedy with a touch of melodrama and a strong heart interest. Manager McCardle will give it a scenic production and has already begun preparations for it.

PROSSER ORGANIZING CO.

W. W. Prosser, manager of Keith's Theatre, Columbus, O., arrived in New York last week for the purpose of organizing a summer dramatic stock company. Manager Prosser has signed Roland Edwards as stage director and will engage a company of capable players and sign up for a list of the best latest stock releases.

PHILAN AFTER NEW PLAYS

E. F. Phelan, manager of the stock at Halifax, N. S., was in New York last week selecting new plays for his company. Manager Phelan reports that the Lenten season has had little effect on his business, but that the attendance is to capacity at nearly every performance.

PRINCESS STOCK OPENING SET

KANSAS CITY, Mo., March 31.—The Princess Stock is about completed and will start to rehearse the stock of April 14 and open two weeks later.

TAGGART WITH "EDDIE" CO.

COLUMBUS, O., March 28.—Hal Taggart is jobbing this week in "Very Good, Eddie" with the stock at the Grand Theatre.

STOCK GETS "WAY DOWN EAST"

Way Down East, the stock of April 14 and twenty years has successfully toured the country, has been released for stock.

TULLEY RELEASES PLAYS

William A. Tulley has released his plays, "Not a Word to the Ladies" and "Shadows That Follow," for stock.

NEWARK HOUSE LEASED BY AMERICAN

BOOKINGS START NEXT SEASON

The American Burlesque Association has taken over the lease of the Casino Theatre, Newark, and will commence booking the house next August. This decision was made at a special meeting of the board of directors last Friday.

The Carlton was formerly Waldman's and played the attractions of the Columbia Amusement Company up to six years ago, when a number of houses of the old Empire Circuit were taken over by the Columbia people. At that time, Miner's Empire, which had been playing Empire shows, went over with some other houses and the Columbia shows were transferred to the Miner house on Washington Street. The Carltons is centrally located on Market Street, not far from the Strand, Proctor's and Kenney's, and around the corner from the Empire. It is now under the direction of William Fox and is showing pictures. The location is one of the best in Newark.

It is said the new National Burlesque Association will have a house in the vicinity of Broad and Market Streets in Newark next year, in addition to the Columbia and American circuits.

Robert E. Deane, proprietor of the Trocadero Theatre, Philadelphia, was granted a five-year franchise for a show on the American circuit commencing next season, at the meeting.

Directors Peck, Jennings, Lothrop and Nathan attended the special meeting Friday.

NAMES COMEDIAN IN DIVORCE

Joe Brooks, stage manager of the Casino Theatre, Brooklyn, is suing his wife, known on the stage as Florence Wilmet, for divorce. He has named "Eddie Collins, the Irish comedian, as co-respondent. The case was tried last week in the Supreme Court, before Judge Faber, where Mrs. Sarah B. Collins, wife of the co-respondent, testified that, in September, 1916, at Rome, N. Y., her husband and Mrs. Brooks were registered at a hotel as man and wife. Mrs. Collins testified that her husband told her he would rather go to the penitentiary than give up Miss Wilmet. The Collinses have no children.

Miss Wilmet, who is at present leading woman in the same burlesque show with Collins, married Brooks in 1908 and they have two children. It was also testified that the Brooks had not lived together since November, 1914. Judge Faber reserved decision.

BUILDING HOTEL AT DIX

WATERSTOWN, N. J., March 31.—Plans are being prepared for a hotel here costing \$500, for the Benjamin L. Lewis, owner of the Army Theatre, Camp Dix, and owner of the Grand Theatre of this city. The structure will accommodate visitors to Camp Dix and theatrical companies that play various theatres in this vicinity.

McCAULEY HAS A RAFFLE

Jack McCauley raffled off his cut glass set for the benefit of the St. Michael's Home, Staten Island. Paddy Mullen, a city detective, won first prize, Arthur Wolf second and Jacob Siegel third.

SIGN FOR NEXT SEASON

Max Armstrong and his company have signed contracts with Strouse and Franklyn for next season. They are with the "Girls from the Pullman" this season.

STONE BACK WITH SHOW

George Stone, after two and a half weeks' layoff, opened with his show last week at Miner's, Bronx.

It was learned after an ex-ray photo had been taken of his limb, that it was fractured. He did not play the first three days of this week, as his leg was encased in a plaster of paris cast.

JOIN "CHEER UP AMERICA"

PHILADELPHIA, Pa., March 31.—Billy Welp, Ben Ruben, Hilda Le Roy and Irene Caswell opened here today at the Casino with the "Cheer Up America" company. They filled the places left vacant by Leo Hayes, Edward Lambert, Betty Powers and Edna Masia.

KAHN GETTING NEW SEATS

Ben Kahn has given out contracts to the American Seating Company, of Grand Rapids, Mich., for the reseating of his entire orchestra floor. The new seats will be installed about the first of the month. Kahn will place these seats in the balcony of his new house when it is built next year.

RE-SIGN FOR NEXT SEASON

Barney Gerard has re-signed Watson and Cohen for two years more, commencing next season. He also re-signed Harry Welsh for the same period.

Max Hayes also signed with Gerard. His contract calls for three years, commencing next season.

WILL CLOSE NEXT WEEK

PHILADELPHIA, Pa., March 31.—Michael Pennett and his company will close with the "Sightseers at the Palace, Baltimore, next week. Ruth Rosemond and Michael Pennett's part the balance of the season.

DICK PATTON IS BETTER

BUFFALO, N. Y., March 29.—Dick Patton, manager of the Gayety Theatre, who has been ill with pneumonia, has been discharged from the hospital and is doing nicely at his home here. He expects to be able to get out shortly.

SUTTON TO PRODUCE STOCK

Brad Sutton has been engaged by Fred Blair to produce stock at the Star Theatre, Toronto, this Summer. He will start rehearsals May 5th and open the 12th. He will also work in the shows.

SPENCER CASE SIGNED

Spencer Gerstle was compelled to close with the "Grown Up Babies" early in the season on account of illness, has been engaged for next season by Jacobs and Jermon.

WILL PRODUCE ACADEMY

PITTSBURGH, Pa., March 28.—Ned Woodley has been re-engaged to produce the shows by Manager John at the Academy. "Bessie Crandall" will produce the numbers.

HY JANSEN CLOSSES

ROCHESTER, N. Y., March 27.—Hy Jansen closed with Jack Reed's "Record Breakers" last week in Chicago and has returned to his home here.

"BOZO" SNYDER SIGNED

Barney Gerard has re-signed Thomas "Bozo" Snyder to a four year contract commencing next season for one of his Columbia Circuit shows.

EVA LEWIS JOINS "PIRATES"

Eva Lewis, who has been through Robinson and Richards office last Thursday with the "Pirates." She joined the show in Buffalo.

LEO STEVENS QUILTS

NIAGARA FALLS, N. Y., March 28.—Leo Stevens closed here tonight with the "Millie Ray" Maida. He has returned to New York.

BURLESQUE MAY INVADE ARMY CIRCUITS

WOULD SHOW DURING SUMMER

A number of burlesque producers' last week began negotiations with the Entertainment Committee of the Army Camps looking to the presentation of burlesque shows over the camp circuit after the closing of the regular season within the next six weeks.

The last few months having been successful financially for burlesque producers, they are not loath to close their season at this time, while there appears to be a possibility of gathering more coin by keeping their shows running well into the Summer.

While the producers who hold wheel franchises may book their shows in independent closing at the end of the regular season, they feel it would be more profitable to present them over the army circuit, where many shows in general are popular with the soldiers.

The army camps entertainment committee has not looked favorably on burlesque shows in the past, as a result of which so burlesque shows have been booked over the circuit. But it was learned last week, in their eagerness to book their shows in the various camp theatres, the burlesque producers have offered to let the committee suggest such changes in the shows as will cause the committee to lift the ban.

DRESSING ROOMS ROBBED

St. Louis, Mo., March 27.—Thieves took the dressing rooms at the Argonne Theatre, here, where the Sam Hove Show was playing that house. Jim Conklin lost a diamond pin and cuff buttons, shirts, etc., amounting to \$300. Lester Dorr and Basil Beck were cleaned out completely. All the goods have been returned and the police are shipping them on. Hattie Beall lost a dozen photos and Ang. Flaig only a few pairs of socks as they could not pry their trunks open.

FRIEDEL OUT OF ARMY

HAMMOND, Pa., March 26.—Seattle Friedel was honorably discharged from the army here today and given a farewell review by the Rotary Club. He left at once with Mrs. Friedel for his home in Baltimore.

"AVIATORS" HAD AN EXTRA

BROOKLYN, March 29.—Helen Heidrich and Company were an added attraction with the "Aviators" at the Howard here last week. The Weber, of New York, booked the act in.

RE-SIGNED FOR NEXT SEASON

St. Louis, Mo., March 29.—Eddie Beall and Ang. Flaig have been re-signed by Sam Hove for next season. Miss Beall is going with the show along with Sam Howard.

GOING INTO VAUDEVILLE

Chubby Drisdale, sobriette of the "Beauty Trust," will open in a three-act in a vaudeville season with her sisters, Flo and Ned Drisdale.

STICK TO COLUMBIA

PATERTON, N. J., March 29.—The Orpheum, this city, will play the attractions of the Columbia Amusement Company again next season.

JOINS KAHN STOCK

Edna Day joined Ben Kahn's Stock Company at the Union Square Monday.

"BOWERY BURLESQUERS" LAUGHING SHOW" FROM END TO END

Few shows at the Columbia this season have hit so many laughs as the "Bowery Burlesquers" Monday night. The comedians were at the height of their performance as had Joe Harting's "Bowery Burlesquers" Monday night. The comedians were at the height of their performance as had Joe Harting's "Bowery Burlesquers" Monday night. The comedians were at the height of their performance as had Joe Harting's "Bowery Burlesquers" Monday night.

The "Bowery Burlesquers" is the title of the book and there are enough comedy situations in it to keep the audience laughing all night long. Billy Foster and Frank Harcourt are the comedians, and the manner in which they handle their lines and situations, and the easy way they have of working, make them in the first rank of comedians. They work well together and as a team, we would like to see any better in burlesque.

Foster, with his little mannerisms and peculiar laugh, and with an amusing style of mingling fun favor at once. He is a hard worker and a fast one. He is a "Harcourt" who has a close all the time, as equally as funny. An eccentric comedian who stands in his all the time, and equal honors in the comedy line with Foster. He is a happy fellow, and a very clever dancer also. He amused in many ways of which we will mention a few. He is a good dancer, and a very good one. He is a good dancer, and a very good one. He is a good dancer, and a very good one.

Harcourt, the comedian, was in a good mood and looked splendid. He is a good dancer, and a very good one. He is a good dancer, and a very good one. He is a good dancer, and a very good one. He is a good dancer, and a very good one. He is a good dancer, and a very good one. He is a good dancer, and a very good one.

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EXCEPTIONAL NOVELTY RAG SONG!

Better Than
"Peaches Down in Georgia"

ANYTHING IS NICE IF IT COMES FROM DIXIELAND

Just the Kind You've Been Asking For!

Words by GRANT CLARKE

Music by MILTON AGER and GEO. W. MEYER

**YOU
CAN'T GO
WRONG WITH A
"FEIST" SONG**

**SING A
"FEIST"
SONG. BE A
STAGE HIT**

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BUFFALO, 485 Main St.
PITTSBURGH, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 536 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

NEXT SEASON TO SEE NEW MUSIC CONCENTRATIONS

Big Boom in Publishing Business During War Responsible for Plans to Launch New Concentrations.

The big boom experienced throughout the music publishing business last year, coupled with the big success scored by some of the young managers, has started a number of writers and business men connected with the industry to planning the formation of several new publishing concerns next season.

The Irving Berlin Company is the first to formally announce its entry into the field, and it is reported that before the month is out, the announcement of at least two more music publishing concerns will be made.

The war, which ruined so many businesses, and just the opposite effect on the music publishing industry, which not only enjoyed a period of unprecedented prosperity during the conflict, but promises to constantly improve.

The singing army, recruited in America and sent overseas to France, was directly responsible for the big music boom, as the singing in the camps and on the battle fields awoke in the soldier a love for music, which was in insatiable cases unquenched. To keep that interest up when the soldier returns to work in the army of the publisher, writer and others directly interested in music. If it can be continued, the growth of the music publishing industry in America will continue at an enormous rate.

The success of several young firms last year is proof positive of music's big strides, for in spite of the low price at which records were sold, and the increased cost of doing business, the profit made by some of the houses was exceedingly large.

Five new music firms launched last year, in just two years, survived the long dull past year, which fortunately came to an abrupt end shortly after America's entrance into the war. If this business prosperity continues, the outlook for new music publishing firms was never brighter.

BERLIN TO START JUNE 1ST

Irving Berlin, who after recording numerous flattering offers from the leading music publishers, decided to go into business for himself, will begin operations on or about June 1.

Max Winslow, for several years past the general manager of the Waterson, Berlin & Snyder Company, will be associated with him, and the new firm will publish both popular and high class compositions. The new firm will be located at No. 224 West 47th Street, occupying the old Shakespeare & Bernstein building.

Winslow severed his connection with the Waterson Company on Saturday and will make a vacation before starting in his new venture.

Berlin has two new musical productions completed and placed for production early next season, and these will probably be among the first to be published by the new house. Berlin is also said to have been engaged to write the music for next season's Hippodrome production, in addition to another big musical piece, the title of which has not yet been announced.

FREY SIGNS WITH HARMS CO.

Hugo Frey, the composer, has signed a contract with T. Harms & Co., and Day & Hunter, by the terms of which all his compositions for a period of years will be published by the company.

Mr. Frey's latest work is the score of a new production to be presented by Richard Leary, the excellent production rights of which are vested in the Harms Company.

DAILY VIENS INJUNCTION

Justice George T. Miller, of the Supreme Court, granted the application of Arthur J. Daly, the song writer, for a writ of injunction restraining the Emerson Phonograph Co. from making any more records of its combination melody, "Over There" and "Cotton Pickin' Time in Alabama."

Daly, in addition to asking for the injunction, also claims damages amounting to \$10,000. The judge declined to assess damages and Daly's attorney announced that he would begin action for the amount. Daly is the author of the song, "Cotton Pickin' Time in Alabama," and this in conjunction with Cohen's "Over There" was used by the Emerson Co. in making a melody record which is called "Over There Medley." At first credit was given to both Cohen and Daly, but finally Daly's name was eliminated from the records and the suit followed.

The company contended that it acquired the rights to the use of the song from Daly, and took the position that it could do as it pleased with it. Daly's attorney resisted the contention and declared that the fame which belongs to Daly could not be taken from him.

CLARK'S BILL ON APRIL 3RD

The benefit and ball for Dave Clark will be held on Thursday evening April 3rd, at the Ambassador Opera House. In addition to the dancing a big show in which some of the Broadway best entertainers have been seen is to be presented and Dabney's Synchro-Orchestra from Ziegfeld's Midnight Frolic will furnish the music.

The songwriters and music men are interested in the affair and are determined to put it over in great shape. Clark is a songwriter whose illness has incapacitated him from work and the funds raised are to be donated for his support.

PIANTADOSI SUE FOR DIVORCE

George W. Piantadosi, brother of Al Piantadosi, the song writer and music publisher, has been sued for divorce by Mrs. Mary Violet Piantadosi. She also has brought suit against Jose Ryan Halsey for \$50,000 damages for alienation of affections. Mrs. Piantadosi alleges that she and her husband "were living happily together" and he "manifested great love and affection" for her, when Jose Halsey caused her husband to leave his home.

CHARLOTTE MEYERS SINGS HIT

Charlotte Meyers, who was in the Orpheum, Detroit, bill on Monday, replacing "The Lawrence's." Miss Meyers appeared in the N.Y. and the place will be presented next season was moved down to next to closing. Her two big songs were "Heart Breaking Goodbye," "Silent Men Look in the Heart of a Rose." Both are published by Leo Feist.

HENRY MARSHALL PLACES SHOWS

Henry Marshall has completed the score of a new play by James Sullivan and Paul Feister and the play will be presented next season by the Shuberts. Mr. Marshall is now at work on Frank Smithsonian's latest book, "Silent Men Look in the Heart of a Rose."

BARNES SINGS NEW SONGS

Stuart Barnes at the Alhambra Theatre this week is featuring two new comedy songs. They are "At the Prohibition Ball," and "They May Be Old But They Want to Be Loved." Both are by Alex. Gerber and Abner Greenberg and are published by M. Witmark & Sons.

GRANVILLE SINGS "FRIENDS"

Blanche Granville, who made his vaudeville reappearance at the Riverside Theatre last week, introduced a new song called "Friends," "Silent Men Look in the Heart of a Rose." It is one of the recent releases from the Feist house.

YANKEE TUNES SCORE IN FOREIGN LANDS

Big Demand for Publication Rights of American Songs in All the Allies'

With the ending of the war there has arisen in all the allies' countries a big demand for the publication rights of the American songs. Nearly a mail reaches a music publisher's desk that does not contain a request for the foreign rights to his catalogues.

American songs have long enjoyed a big sale in England and Australia, but it is only recently that France, Italy and other countries have fallen in line.

Naturally, it was the introduction of the American song by the soldiers which has created the demand for the catchy tunes abroad and foreign publishers on the outlook for an increase in business are making American connections as fast as possible.

Especially all the larger publishing houses have representatives abroad, but the smaller ones are fast making connections in Europe, France and England where the demand is greatest.

So big is the demand from England that the establishment of several London branches by the larger houses is likely within the near future.

MORE PUBLICITY FOR DREISER

Theodore Dreiser, who has recently received considerable publicity in musical circles on account of the publication of his new song, "The Wabash," has broken into the dailies again.

The Detroit Free Press in a recent issue said, "Theodore Dreiser is a novelist of repute, but his books are apt to be very long and very dull."

"There are sermons in stones," Mr. Dreiser said at a Greenwich Village tea, whereupon a young lady sculptures interrupted him.

"Yes, that is very true," she said, "but you ought to remember that the precious stones are all small, and that they require a lot of cutting."

HARRIS IN WRITING COMBINE

Charles K. Harris, who has met with much success in the writing of motion picture scenarios, and Adeline Leitbach, the playwright-scenarist, have entered into an arrangement whereby they will collaborate on a series of twenty feature film stories, the first of which is to be based on the famous Harris songs.

The first has been completed and tells of a thrilling story of Broadway cabaret life under the title of "Fools in Bohemia."

NEW BALLAD READER

Ernest R. Ball's new ballad, "To-Day, To-Morrow and Forever" is going strong. It meets the needs of the army of ballad singers who have long wished for a song of this sort, which is new on the Pull time.

Among the latest acts to record a big success with the number is Howard and Shaw, who are now on the Pull time. They say it looks as though they will have to go on singing "To-Day, To-Morrow and Forever."

WINSLOW IN HOT SPINGS

Max Winslow, who resigned as general manager of the Waterson & Berlin Co. last week is spending a month's vacation in Hot Springs.

BERLIN FOR VAUDEVILLE

Irving Berlin is considering a short vaudeville engagement prior to opening his music publishing house in June.

CLUB HONORS JACK MILLS

Jack Mills, professional manager of the McClellan & Feltus Co., was the guest of honor at the Pen and Pencil Club of Philadelphia on Sunday, a week ago.

The clubhouse was crowded to the doors with friends of the young manager, who for a number of years made Philadelphia his home. Acts from several of the theatres were present and the entertainment was one of the best seen at the clubhouse this year.

Among those who appeared were Murray Leslie, Patsy Pick, Walter Hoben, Kate Ellner, Sam Williams, Jimmie Dwyer, Louis Herscher, Walter Stanton, Nan Travelline, Jack Glagdon and Fred Fisher.

WALTER POND TO PUBLISH

Walter Pond, a song writer and vaudeville performer, has entered the music publishing business and has opened offices at 312 West 122nd Street, New York City.

Mr. Pond, who has several popular publications to his credit, was formerly connected with the Hamilton B. Gordon Co. and has contributed numbers to the Jerome H. Remick and G. Schirmer catalogues.

HENRY HAS WALTZ HIT

"Kentucky Dream," a recently issued S. R. Henry and D. Onnas number, is making a big record in the States. It has pronounced the successor of "Indianola" by the same writers.

Henry has a very large and it is being featured by hundreds of the best bands and orchestras. The song edition is rivaling the instrumental in point of popularity.

FRENCH NOVELTY SONG SCORES

"The New Wave" with the "Mardi Gras" is the new Henry Von Tiller novelty song, is scoring a big success with many well known song leaders. The songs they are using it are Mildred Haywood, Janet of France, the Young Sisters and Moss & Frye.

FIFER RELEASES "HAPPY DAYS"

"Happy Days" is the title of a new song released this week by the C. Arthur Fifer Music Co. of Quincy, Ill. It's a "dry" song which Fifer describes as a "water wagon waltz."

EDLHEIT OUT OF ARMY

Harry Edelheit, who was with the 7th Division in France and was wounded at Vals River, has been discharged from the army and is now with Waterson, Berlin & Snyder.

LEE DAVID PLACES NEW SONGS

Lee David, composer of "Wild Honey," has placed "Just Lonesome" with the Harry Von Tiller Co. and "Thipping Thider Thru a Straw" with Joseph W. Stern & Co.

HUGHES & CO. TO PUBLISH

J. H. Hughes & Co. of South Bend, Ind., have entered the music publishing field and for their first number have released a song called "We're Bound for the U. S. A."

NEW MUSIC CO. STARTS

The World Music Publishing Corporation, the latest addition to the ranks of music publishers, has opened offices at 250 West 46th Street.

BERT MOSS MARRIED

Miss Bert Moss, of the Charles K. Harris & Co. firm, was married on Thursday to Eddie Altman.

MAX SILVER WELT AGAIN

Max Silver, manager of the Gilbert & Friedman Co., is back at his desk after a severe attack of pneumonia.

**STARS
OF
THE**

**RINGLING
BROTHERS**

GREATEST SHOW

FRED. BRADNA

**THE
HANNAFORD FAMILY**

CHARLY SIEGRIST TROUPE

Greatest Aerialists on Earth
One of the Features

MISS ENA CLAREN

Presents Her Creations of
PLASTIC STATUARY

**HILLARY
LONG**

Sensational Head Balancer

JACK HEDDERS 4 COMRADES

America's Greatest Comedy Acrobats
11th SEASON

ALF LOYAL

MADISON SQUARE

**ND BARNUM STARS
& BAILEY OF
OW ON EARTH THE
Equestrian Director**

**THE INCOMPARABLE
MAY WIRTH**

2. ARLEYS AND CO.

One Lady and Two Gentlemen

Eastern Rep. PETE MACK Western Rep. EARL and YATES

**LAURA
AND
PAT
VALDO**

JOE CASINO & CO.

12th Consecutive
Season
with his original
novelties

DARING CROMWELLS
WORLD'S FASTEST TRAPEZE ACT

FEATURING

JENNIE CROMWELL, "THE TANGUAY OF THE AIR"

**TINY
KLINE**

**LOOPING
THE LOOP**

JUNG BROS.

**MARSH AND
TAYLOR**

**CLOWNS
COMEDY ACROBATS
and BUMPER**

**THE
ANDRESEN BROS.**

GARDEN NOW

WE'LL SAY IT'S SOME HIT

The Danciest and Singiest number published

SINGAPORE

If you get a chance hear Victor, Columbia, Emerson, Pathé, Edison Records

The new Song language. You "talked" it when a child. Grown-ups also

PIG LATIN LOVE

I-YAY OVE-LAY OO-YAY EARIE-DAY

A wholesome comedy song

Sung by more headliners than any other five songs on the market.

BRING BACK THOSE WONDERFUL DAYS

A Topical hit—The authors write ten new choruses a day—especially for "you"

We discovered Cliff Friend, Al Jolson's protégé. He wrote

HINDOO LADY

Los Angeles may well be proud of this new hit writer

ANOTHER TULIP AND A ROSE

ON THE RAINBOW TRAIL

By EDWARD MADDEN and EUGENE PLATZMAN
An Excellent March Ballad

GILBERT & FRIEDLAND, Inc.

Music Publishers

New York City, 232 West 46th Street
Chicago, Grand Opera House Bldg.

MAXWELL SILVER, Gen'l Mgr.
MORT BOSLEY, Mgr.

S IDONIE ESPERO has recovered from her illness.

Florence Webber has joined the cast of "Gilda Varese."

Gilda Varese has signed a contract with the Shuberts for two years.

Reginald DeKoven's new opera has closed after a short tour on the road.

Bellefleur Bros. open at the Palais Royal, April 16, for fifteen weeks.

Carlita and Dick Lewis are having new scenery painted by Joseph Carabelli.

Do Wolf Hopper has signed with Mr. and Mrs. Gurney for the next season.

Saxton King and Harold West have been engaged for the cast of "Tropiquity."

Sam Schneider has established an office in the Columbia Theatre Building.

Francis Byrne has signed with Adolph Kleeber to play a role in "Eighty Night."

Dan Healy is mourning the loss of his father John J. Healy, who died last week.

Sidney Forbes and Billy Bernard have formed a new combination for vaudeville.

Margaret Summerville will return to the spoken drama in "The Bonds of Interest."

Graz Valentine has been placed under a three-year contract by Oliver Morosco.

Sophie Tucker's appearances at Reisenweber's reached the 100 mark on Saturday.

Arthur Ashley has been engaged by William Harris, Jr. for the cast of "First is Last."

Jimmy Flynn, the song writer, left the Victoria hall Saturday to appear at the circus.

Iris Bellaires has opened in Chicago with her new act, "Four Jacks and a Queen."

Law Kelly, now with the Lew Kelly Show, has signed a contract with Jack Singer.

Brian's Review opened in Rome, N. Y., on Monday. It is a new musical comedy tabloid.

Cecil Grey, prima donna of the Terrace Gardens, Chicago, arrived in New York last week.

Alice M. Poole is in the new version of "Pinafore" in the role of Buttercup, at the Hippodrome.

Freda Leonard and Jean Gibson are forming a new act which will open in Chicago, shortly.

Babe Fovren is spending a few weeks at Palm Beach and expects to return to New York in May.

George Sidney, Charles Dow Clark and Jane Cooper have been added to the cast of "Welcome Stranger."

Max Metville has passed the 100th performance mark for the War Hospital Entertainment Association.

Abe Shapiro and Art Hall have joined hands and will open in Chicago in a new two-man comedy talking turn.

Bertha Kellish is writing her memoirs, in which she says she was in the show for twenty-seven years.

Edith Kellish new play "Claudia" has been placed in rehearsal. "Claudia" is a starring vehicle for Josephine Victor.

Arthur Moskowitz has been appointed manager of Louis's Garrick, St. Louis. He was with the 718 Division in France.

ABOUT YOU! AND YOU!! AND YOU!!!

B. McDaniel, the musician, was confined at the American Theatrical Hospital, Chicago, last week.

Dorothy Kane has filed suit for divorce in the circuit court of Cook county against Thomas Mitchell.

Clara Mackinnon was added to the cast of "Keep It to Yourself" at the Thirty-ninth Street, Monday night.

F. R. Mullin, a bill poster, underwent an operation last week at the American Theatrical Hospital, Chicago.

Earle Mitchell has joined Leo Dietrich's company and will play character comedy parts for nine weeks.

Willette Kernah was being engaged for the leading role of Owen Davis' new comedy entitled, "Oh, Peggy, Behave."

Claude Berberich, son of the late Sir Herbert Berberich Tree, will produce a one-act play, "The Boy Comes Home."

Oryne O'Brien, Gilbert Douglas and Richard Dix have been engaged for William Le Baron's new farce, "I Love You."

Maurice Ephraim of the press department of the B. F. Keith theatres has been discharged from the Motor Transport Corps.

York Averill has been named as the new press representative for the Canadian Victoria Show, managed by Victor J. Niles.

Victor Labadie and Loretta, now playing the Keith theatres out of town, will return to New York in a new act shortly.

James Barry is confined to St. Francis Hospital with pneumonia. He is secretary of the International Actors' Union No. 1.

Lieut. George Brandon Peters, known on the stage as Brandon Peters, is returning from France on the George Washington.

W. B. Patton will be starred in "His Friend, the Widow" next season by the Empire State Producing Company, of Madison.

Marjorie Rambau is selling the furniture and art objects in her Riverside Drive apartment and her Pelham Manor residence.

Phoebe Foster has been signed by William Harris for "First to Last," Samuel Shipman and Frederic's new comedy.

James E. McKinnon has been engaged for "The Wrong Number." Edgar Smith's new musical play which the Shuberts will produce.

Margaret May has returned to New York via Halifax, after being away for over a year spent with entertaining soldiers in France.

Lassova and Gilmore, who have just completed a tour of the Orpheum Circuit, are now rehearsing a new singing and dancing act.

Jack Elms is now located in the Astor Theatre Building. He will represent book and route independent road attractions, theatres, etc.

John Hughes, of Adelaide and Hughes, has a brother and sister, Stanley and Mabel Hughes, whom he will shortly present in vaudeville.

James H. Decker, advance man for McIntire and Hearn, will take a minstrel troupe, headed by Lew Decker, to England and Australia next season, he says.

Ella M. Wampler, known off the stage as Ella M. McKinnon, is asking for a divorce from the Chicago courts from Louis R. McKinnon.

Brady's Dogs and Girls, an act which has played vaudeville hereabouts, opens in Lowell, Mass., on April 19, with the Victoria show.

George Sidney, Charles Dow Clark and Jane Cooper will have the principal roles in "Welcome Stranger," a new comedy by Aaron Hoffman.

Billy R. Van and Fred Stone appeared at a benefit for wounded Elks returned from France at the Colonial Theatre in Boston last week.

John Fogarty had charge of a vaudeville entertainment held under the auspices of the Jewish Welfare Board at Fort Howard, Md., March 20.

Fay Warren, singing and dancing sobriety with Matt Kolb's "Darlings of Paris," is a patient at the American Theatrical Hospital, Chicago.

Lieut. Walter Wanger has returned to New York from Lieut. Wanger, who was with the signal corps, aviation branch, saw service in Italy.

E. H. Sothern and his wife, Julia Marlowe, returned to this country last week after being ordered out of the service of the Jewish Welfare Board at Fort Howard, Md., March 20.

Joan Gerson, a young mezzo-soprano of the Creators' Opera Company, has been engaged by the Metropolitan Opera Company for next season.

Billy De Haven and Jack White, the "Klaxey Klowns" will shortly appear in vaudeville in "The Star" and "The Porter," a new act written by themselves.

Amelia Summerville has been engaged to appear in "The Bonds of Interest." The show opens at the Garrick on April 14. The Theatre Guild is producing.

Joseph Maglin, stage manager at Keith's Prospect, has been promoted to be assistant manager, and Daniel McHugh, formerly electrician, has succeeded him.

Harry Faulkner and Abe Shapiro, who recently formed a vaudeville partnership in Chicago, have dissolved, and Shapiro will appear with a new straight man.

Yule and Foster have been given a long routing over the Orpheum Circuit. Following their tour they are routed through the South for the Marcus Loew Circuit.

Frank Gladden, Chicago agent, is confined in the American Theatrical Hospital, Chicago, with a ruptured appendix. Dr. Mark Thorek has performed an operation.

Raymond F. Hodgdon, captain Co. H. 106th Inf., 27th Div., has been cited by Major General O'Brien as a reliable soldier returned with the division from overseas.

Douglas Bedell, formerly assistant theatrical director to Norman Hackett at Camp Dix, is among the 27th Division men who will be mustered out of service this week.

Edith Townsend, formerly leading lady with the Best Vaudeville Stock Company, Boston, was operated on last week at the American Theatrical Hospital, and is reported to be doing splendidly.

Edith Gresham has a prominent part in "The East is West," a new comedy which opened at the Broadway last Monday night. She is the daughter of Herbert Gresham, the stage director.

Hal Johnson and Company have closed at the Orpheum Theatre, Chicago, and left for a tour of the Butterfield Circuit, which will be followed by a trip over the Orpheum time to the coast.

Lon Rouman has left Chicago for Hot Springs, Ark., where he was injured in an automobile accident recently. Upon his recovery, he will return to Chicago to reorganize in the theatrical business.

Helen Falconer and Gene Buck, the former leading lady of the Chicago show and the latter associated with some of Flo Ziegfeld's offerings, were engaged in Boston last week. They will be married in June.

William G. Tinsdale, manager of the Majestic Chicago; Fred Stewart, manager of the Palace Music Hall, and Jack Leiff, have been members of the board of directors of The American Theatrical Hospital Association.

Lon Russell, of "The Overseas Review," has returned to the cast of the show in Chicago after being absent for a few weeks, where he went to see his father, who is seriously ill. Tom Penfold filed a divorce suit against him at the show.

Reinhold Whitelade, daughter of Walter Whitelade, Dan and Louise Florence Meredith and Margaret Wheeler, entered the matron in the hospital at Camp Upton last Monday night, at a show arranged by The Stage Women's War Relief.

Carl Seamon, Jack Edwards, Siegel and Edmondson, Aricko, Hilda Byron, Frank Marley, Lombard Brothers, Astor Fox and Pierce and Fenton appeared recently at General Hospital, S. C. Railway, N. J., for the War Hospital Entertainment Association.

The Strong Brothers, who have been in Camp Grant, Rockford, Ill., for the last year, were discharged from the Army last week and immediately returned to Rockville. They were routed by the George Washington Circuit for five weeks and, following this week, plan to go to New York City.

Dorothy Jarden, of the Chicago Opera Company, is to sing at the Hippodrome on April 27, at a concert at which Center Joseph Rosenblatt, the actor, Max Gerner, cellist and a symphony orchestra, conducted by Nathan Franko, will appear. This will be her debut on the concert stage.

Margaret Anglin, who planned to give her Greek tragedy, "Iphigenia in Tauris," with music by Walter Dronowski, this Summer, has been forced to abandon the project until next season, due to the fact that she was to sail for France, where she will conduct a number of symphony concerts this month.

Maria Nelsen, leading woman of the Wisconsin Avenue Stock Company, Chicago, will jump to Milwaukee last Friday. There she delivered a lecture on health and beauty at the Davidson Theatre, where a fashion show was held. She returned to Chicago to take part in the evening performance.

Corporal Orl Weaver and Guy Post, and Cadet Will J. Massey, all of whom were severely wounded in the war, recently, will appear in a lecture on dance skill in vaudeville. At present they are appearing with Poppy and Green-walla's Show and will be in the stock-cumulus is the agent for the act.

John Drew, Henry Miller, William Galletta, Julia Marlowe, Olin Skinner, Gertrude Parsons, John Luther Long, Edward B. Sothern, James F. Smith, and Walter Pritchard Eaton, Walter Dymally, Frances Starr, Norman Hackett, Jacques Cooper, John H. Hackett, and Harrison Grey Flaks will be among the guests of honor and speakers at a dinner to be given by the Society of Arts and Sciences at the Biltmore on Sunday evening, April 6.

OUR

YOU'RE MAK

**THIS IS THE GREAT
POPULAR SONG ERN
THE LYRIC BY**

TOGETHER "ALL THE WOR

THE CLIMAX OF THIS SONG. BOTH

ERNEST R. BALL

With MRS. BALL (Maude Lambert)

resumed his vaudeville tour last week at Shea's Theatre, Buffalo.

In a telegram received after his opening, among other things, he said:

"All songs went fine. **'YOU'RE MAKING A MISER OF ME'** cannot be stopped. In my entire career I cannot remember a song of mine that was so satisfying or easy to sing and to which the audience responded more generously. If the way it was received here is any criterion, I have every reason to believe that it will become as popular as any of my former successes."

**EVERYTHING
READY
FOR YOU**

Professional Copies and Orchestrations in Seven Keys

A^b (c to c), **B^b** (d to d), **C** (e to e), **D** (f to f), **E^b** (g to g), **F** (a to a), **G** (b to b).

QUARTETS for all voices

VOCAL BAND
In Two Keys: B^b—C

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AL BROWNE
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Music by Dabney's Syncopated Orchestra from Ziegfeld's Midnight Frolic

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DIRECTION—FRED BRANT

Raymond Fisher Presents **BUCK HART**
THE ESCAPED ARTIST OF THE PLAINS Dir.—LEW GOLDER

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By S. R. HENRY, D. ONIVAS and FRANK H. WARREN

WRITERS OF HITS ONLY—'INDIANOLA'—'KENTUCKY DREAMS'—'TEARS'—'PAHJAMAH'

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O'DONNELL AND BLAIR

IN

THE PIANO TUNER

A REVELATION IN COMEDY

SENSATIONAL THROUGHOUT

THIS WEEK (March 31) BUSHWICK, BROOKLYN

NEXT WEEK (April 7) ROYAL

DIRECTION—JAS. E. PLUNKETT

FULLY PROTECTED

WARNING TO AMERICAN PERFORMERS

It has come to the knowledge of the VARIETY ARTISTES' FEDERATION that certain English Agents, or their representatives, are holding out inducements to American performers to go to England. In most cases contracts for a few trial weeks are offered, and a promise given that other engagements will follow. Such statements should be accepted with the greatest reserve. The condition of the market in Great Britain at the present time is such that the fulfilment of the promises given is very unlikely. The places of amusement playing variety cannot give employment to more than 2,000 acts per week, and there are already in the country at least 5,000 acts competing for the 2,000 places. Men who have been serving with the Forces are now being demobilized, and, consequently, the congestion is increasing. The prices of commodities are extremely high, and accommodation in the large centres is very difficult to obtain. American artistes are strongly advised not to take the trip unless BEFORE LEAVING THEY HOLD DEFINITE AND BINDING CONTRACTS TO COVER THE ENTIRE PERIOD THEY INTEND TO REMAIN IN THE COUNTRY; otherwise they may find themselves unable to obtain work after the first few weeks.

NATIONAL MUSICAL COMEDY STOCK COMPANY WANTS

Comedians; Soubrette, Singing and Dancing Juvenile Man, Prima Donna; all kinds of Musical Comedy People; can also use Chorus Girls. Must be young and good looking. Send Photos and all Particulars in first letter.

Photos will be returned. Season opens June 2.

One year's steady work if you can make good.

C. R. HAGEDORN, NATIONAL THEATRE, DETROIT, MICH.

GEO. KALALUHI'S HAWAIIANS

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

DON CLARK

PRODUCER AND LIGHT COMEDIAN—THE AMERICANS—INVITES OFFERS FOR NEXT SEASON
 STAR, BROOKLYN, THIS WEEK OLYMPIC, NEW YORK, NEXT WEEK

Season's Sensation
 Direction Ike Weber

GRACE HOWARD

Soubrette
 CHAS. WALDRON'S
 BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY (Hello Paree Company)
 RALPH JAZZ WOP ELSIE PRIMA DONNA

PRIMA DONNA EDE MAE MILLION DOLLAR DOLLS

CLARA GIBSON NOW WITH FRED IRWIN'S MAJESTICS

FEATURED MIDNIGHT MAIDENS NIBLO AND SPENCER SIGNED FOR NEXT SEASON

EDDIE AKIN JUST PUNTING ABOUT MIDNIGHT MAIDENS

JIMMY DUNN International Minie Just Came East See It

ANNA GRANT With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Mink and Exit")

ELVA GRIEVES "Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn. This Season."—Clipper, Feb. 15. PAT WHITE SHOW

KITTY GLASCO PRIMA DONNA HELLO AMERICA

CHARLIE MAC MILLION DOLLAR DOLLS

JOE ROSE SONG WRITER, PRODUCER AND COMEDIAN HURTING AND SEASON'S MIDNIGHT MAIDENS

HALLIE DEAN SOUBRETTE—PARIS BY NIGHT

FLO WELLS PRIMA DONNA FRENCH FROLICS

VAN AND KELLY NOW PLAYING FOX TIME

BERNIE CLARKE SINGING AND DANCING JUVENILE—BOSTONIANS DIRECTION—IKE WEBER

AMETA PYNES FIFTH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooney Girls"

PEARL LAWLER PRIMA DONNA SECOND SEASON BROADWAY BELLES

BILLY HARRIS RETURNS TO BURLESQUE AS SIMON LEGERE—"TEMPTERS"

TOM AIKIN JACK SINGERS BEHMAN SHOW

SMILING NELLIE WATSON SOUBRETTE DAVE MARION'S "AMERICA'S BEST"

FRANK LAMBERT CHARACTER MAN—PARIS BY NIGHT

BURLESQUE NEWS

(Continued from page 12)

'GIRLS FROM FOLLIES' PLEASES BROOKLYN AUDIENCES AT STAR

The "Girls from Follies" at the Star last week gave a performance that proved a treat. While there are possibly the same bits that were in the show last season, they were offered in such a manner that the full value of the comedy was easily seen.

Fred Blinder and William Jennings are comedians, of course. Blinder is the chief funmaker and he succeeded in getting many laughs. He is one of those very good Hebrew comedians, who is bound to get his shot over. He is fast and a very hard worker. He does bumps and his catch line "Oh, boy," never fails to get a laugh.

While Tom Reahman's name appears on the programme, for some reason he did not play the part opposite Blinder Thursday night. It is said he closed Wednesday on account of a salary disagreement.

Jennings returned to his old part doing Irish, in which role he worked hard. Harry C. Van, doing a juvenile straight, sang several numbers in a clear tenor voice. He also appeared in several scenes. He dressed well.

Al Casey Fox did straight in the first part and characters later on, doing nicely. Max Barlow, who has a most excellent and pleasing personality, is the prima donna. She is a brunette and makes a fine appearance, and was seen to an advantage in her numbers, which she offered in a clever manner. She has a sweet voice and made it well. Her wardrobe is attractive.

Anna Armstrong, who plays a lead, is a striking and shapely blonde. She reads lines well and easily takes care of herself in the scenes. She makes a fine appearance in "Little."

Madge De Voe is the ingenue. This young lady makes a pleasing appearance. Her wardrobe looks well from the front.

Ernest Stone is in a principal scene and he handles himself very well in such.

Van and Miss Barlow offered a neat duet early in the show most pleasingly and went well.

The "model" bit, with Blinder, Jennings, Stone, Fox and Miss Armstrong, pleased. The "flower" bit, with all the water effects repeated its former success at this house as the way Blinder worked it up. Van and the Misses De Voe and Barlow were also in it.

A "court room" scene in ragtime went well with Blinder as the prisoner, Jennings the judge, Van the cop, Fox the prosecuting attorney, Misses Barlow and De Voe as witnesses, and several of the chorus in the jury.

A "diamond pin" bit was well worked up by Blinder, Jennings, Fox and Miss Armstrong. There was plenty of rough house and tumbling seen here which was liked.

The Cabaret scene in the burlesque offered several specialties. Miss Armstrong did an impersonation of Adele Riche. Fox

looked like William Hart, the bad man of the pictures. Fox gave a larist society, and he sure can handle the rope. He also did a wooden shoe dance.

Mas Barlow's impersonation of Mena gave the young lady an opportunity to show her voice, which she did to an advantage.

An minstrel number was well rendered. One of the girls of the chorus led a number and put it over nicely. She would have looked better had she forgotten to put the spot of red grease paint on her chin.

The "periscope" bit had plenty of laughs. Blinder, Fox, the Misses Barlow, Armstrong, De Voe and several chorus girls worked in it.

Blinder and Miss Armstrong make a big bit in the "drinking" scene, in which the lady worked up a good "drunk." The way she tumbled and bumped around the stage with Blinder was remarkable. Her work was appreciated here.

The "cabinet" scene pleased and it was nicely worked up by Blinder, Van, Jennings, Stone and the "mysterious" Marie.

The girls in the chorus worked and looked well.

A fairly good sized house was on hand and the audience liked the show. Sra.

WILL CLOSE WITH KAHN

Ben Kahn has announced last week that Billy Spencer will close with his stock company May 24. Brad Sutton closes April 30, and Miss Lorraine May 10. Spencer is going to put on stock at the Howard, Boston. Sutton will do the same at the Star, Toronto, and Miss Lorraine is going to take a vacation. Frances Cornell will open for Kahn May 12.

JOINS "TRAIL HITTERS"

Bert Weston leaves New York today (Wednesday) to join the "Trail Hitters" in Columbus. He replaces Vic Frost and opens next Monday. Weston will have full charge back stage.

ED. CRAWFORD SICK

Ed. Crawford, formerly of "Cheer Up, America," is confined to his home with the influenza. He has been ill for three weeks.

SIGNS FOR THE SUMMER

Fred Stair has signed Josephine Sabell for Summer stock at the Star, Toronto, this season.

ILLNESS FORCES CLOSING

Flo Owens closed with the "Americans" in Hoboken last week on account of illness. Vic Dayton has replaced her.

\$25-Chorus Girls Wanted-\$25

Must be Show Girls, Weight 150 up. Must be A1. No half salaries
Show Opens East, closes East.

BRY WATSON

BIG GIRLIE SHOW

Columbia Amusement Co., Houses

WANT ALL KINDS OF Principals—Men and Women. Address, as per Route.

WANT ALL KINDS OF Principals—Men and Women. Address, as per Route.

FOR NEXT SEASON FOR

"Bostonian Burlesquers"

A GOOD TRIO OR QUARTETTE TEAM OF MEN, one capable of playing good straight, two principal women, good novelty musical act. Address CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

WANT ALL KINDS OF Principals—Men and Women. Address, as per Route.

Re-engaged by Jacobs and Jermom for next season at an increase of salary.

The Most Artistic
Songs & Waltz
in Many
Years

A Big Time Song
for
Big Time
Acts



Kentucky Dream.

By
the writers of "Indianola"
Tears "Pahjamah"
etc.

Jos. W. Stern & Co.
1536 Broadway, N.Y.C.
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Prof. Copy &
Orchestration
in any key
FREE to renowned artists
Dance Orchestration
to Leaders 25¢ Band 50¢

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BABE WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

ETHEL DE VEAUX
AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Sourette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. FOLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

JIM MCINERNEY

AN ACE WITH "AVIATORS"

THIS WEEK—GAYETY, BROOKLYN

RUTH DENICE

PARIS BY NIGHT

SOUBRETTE

EN ROUTE

NELLIE CRAWFORD

Singing and Dancing Sourette

Direction—Rookin & Richard.

Originals

E. F. ALBEE
PresidentJ. J. MURDOCK
General ManagerF. F. PROCTOR
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B. F. Keith Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. E. Hodgson

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

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EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment



JIMMIE HODGES' ATTRactions

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Jimmie Hodges Musical Comedy Co.

Pretty Baby Eastern—Pretty Baby Tabloid

Jimmie Hodges Company with himself

Can use a few more chorus girls

Address J. E. EVISTON, General Manager,
Mozart Theatre, Elmira, N. Y.

CHIEF BLUE CLOUD & WINONA

In Indian Novelty

In Vaudeville

ANNA VIVIAN & CO.

PRESENT

"WHAT WOMAN CAN DO"

The Season's Latest Feminine Novelty

BOOKED SOLID LOWY CIRCUIT

DIRECTION—SAM BAKSWITZ

WILBUR DOBBS & WELCH TOM

SOMEWHERE IN TOWN

DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS

IN THEIR DAINTY REVUE

SURPRISE A LA MINUTE

CARLITA and DICK LEWIS

PRESENT THEIR MUSICAL COMEDIETTA

"Luzon Love"

BELMONT and MOORE

Singing and Dancing De Luxe

DIRECTION—JACK LEIA

PAUL PETCHING & CO.

"Musical Flower Garden"

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays.
Short jumps. New England's Leading Independent
Agency, 184 Boylston St., Boston, Mass. All correspondence answered.

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Baritone

DIRECTION—EVANGELINE WEED

ARCHIE MARGARET BELL & GREY

ORIGINALITY

Originals of the Scotch and Irish Dances on the Wire

DIRECTION—PAUL DURAND

BILLY HOWARD & LEWIS ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BONESETTIS TROUPE

DIRECTION—O. BERNDORF

MINNIE FAUST & BRO.

Comedy Ladder Act

Playing U. S. O. Time

MICHAEL EMMET & MOORE EILEEN

In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

THOUSANDS VIEW NEW N. V. A. CLUB

(Continued from page 5.)

Aerial Shaw, Fannie Newman, H. Mc-

Glen Shaw, Ed Chadwick, Lester Leigh, Cap-

tain Rivers, Al J. Brown, O. H. S. Miller, Bob Edley, William Shaw, Francis

J. Donagan, Jefferson Lewis, F. B. Whit-

house, J. F. Agnew, J. J. Daly, M. Woodhouse,

Hart Felt, Fred J. Jack, Douglas, F. B. Whit-

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Hart Felt, Fred J. Jack, Douglas, F. B. Whit-

house, J. F. Agnew, J. J. Daly, M. Woodhouse,

Lookie, Harry, Harry, English, Joe

Klein, Pat Woods, Mill McGuffee, Ma-

Harris, Miss Reitenberger, Ed (Fitzing)

Harry Kolar, Sergeant Max Kolar,

George Palmer, La. West, John Dingle,

Fatsy, Delaney, Val Trainor, Walter

Meyer, Jack Douglas, Grace DeVore,

Don Dezer, Evelyn Forbes, Jan. Cas-

sady, Paul Ford, George Louie, Mildred

Savidge, Agnes Bluber, Marie De Graux,

Vallor, Ringier, George Whiting, Edie

Bart, Eddie Fitzgerald, Geo. H. Henshaw,

Henry Kelly, Margie Wilson, Harry New-

ell, George Pearce,

Helen Neary, Harry Adler, Al Sexton,

Loney Haskell, Jack Peters, Frank Dob-

bins, Bobby Nick, Bert Kausky, Dan Hen-

nessy, Johnny Johnston, Roy Brown,

Wm. Cunningham, Robt. Richson and Wm.

D. Stewart.

On Thursday night, delegations of

dramatic editors, newspaper men and man-

agers from various parts of the country

were the guests of the club, of whom 220

were afterwards entertained at the Zieg-

feld "Midnight Frolic" where they wit-

nessed the second performance, beginning

at 11:30 p. m. The principal address of

the evening was made by Edwards Davis,

Promoter of the Green Boom Club.

Davis, a former vaudeville performer,

and at present a member of the cast of

"Daddie," told of the results of Mr. Al-

bey's work in the actors' behalf and

pleaded for unity, harmony and good fel-

lowship between performer and manager.

Nils Graubund, publicity man for the

Leew Clichton, and Walter J. Kingley, gen-

eral publicity representative for the Keith

interests, together with Henry Chesterfield,

greeted the out-of-town guests and had

charge of the entertainment arrangements.

Two typists from the Keith offices, Miss

Francesca Cook and Beatie Sigel, assigned

by Walter Kingley to the club house for

RAINBOW LILLIE AND MOHAWK

20th Century Indians

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. S. O. TIME

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery. Now Playing R. F. Keith Theatre

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

MARGARET SUZANNE

HAVEN and FRANTZ

Piano and Harmony

IN VAUDEVILLE

RECOLLECTIONS

Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

ETHEL MILTON & CO.

In "MOVIE MINNIE"

By WILLARD MACK

BERTRAM, MAY & ROSEWOOD



ATTRACTIVE DISPLAY OF GILBERT & SULLIVAN SONGS IN WINDOW OF CHICAGO F. W. WOOLWORTH CO. STORE

MOVIES

BRADY LIVENS CENSORSHIP HEARING

STIRS CHICAGO COMMITTEE

CHICAGO, Ill., March 29.—William A. Brady, heading a delegation of eastern motion picture producers, including Walter M. Krivin, Paul O'Connell and Gabriel M. Hane, created considerable excitement at the hearing of the Chicago commission on censorship today. The committee of producers from the East were invited to come to Chicago and express their views on censorship of films during what was to have been a meeting at which a fair and unprejudiced hearing was to have been given both sides.

The hearing soon became more of a joke than anything else, however. The majority of those present were men and women who had little knowledge of the subject at hand and had come with the determination to uphold the proposed action no matter what arguments were advanced against it. After the first few minutes, numerous formal and informal verbal battles took place and it began to look as though a physical tussle would terminate the proceedings.

While all present were hurling arguments at each other, with scarcely any semblance of order, William A. Brady delivered his talk, being allowed only fifteen minutes to air his opinions. He described the work of the motion picture industry during the war, telling how films had helped uphold the morale of the fighters and how the loan drives, Red Cross and other war drives had been given wholehearted support by the industry. He went further to explain that no profit had been made while assistance was given to these various activities.

He told them how he had produced Shakespearean drama on the screen stage, and that yet, if he dared attempt to produce one of the plays of the great English poet upon the screen, he would immediately incur the displeasure of the different censorship committees. The school children, he said, were given the drama of Shakespeare to study, still their presentation in motion pictures was censored. Father Dinesen, a member of the committee, replied to the latter argument, with the statement that the influence of media was considerably less than that of the picture, that the latter made a much greater impression mentally, upon the children.

Brady came back at the clergyman, giving the stage as an example. "They hear the dialogue there in addition to seeing the action," said he. "What about that?" Father Dinesen sat back in his seat, completely quelled. Brady, however, struck to the point. He demanded why magazines producing gloriosities of the same kind, type and minor effect were not censored, and declared that he could find such magazine newspaper stands many such.

SUE FOR PROFITS

The Protective Amusement Company, said to be a subsidiary of Klaw & Erlanger, is suing the Pathe Exchange in the United States District Court.

The action is for an injunction to restrain the defendants from presenting the motion picture called "A Japanese Nightingale," produced some time ago. According to the bill of complaint filed by David Galtner, attorney for the plaintiff, the motion picture is an adaptation of the well known book of the same title, written in 1900 by Onoto Wabana, who, in private life at that time, was Mrs. Winifred Babcock, but is now Mrs. Francis Reeve.

On June 1, 1915, it is alleged, the author sold the motion picture rights of her story to Pat Casey, the latter at that time being vice-president of the plaintiff company. Casey, in turn, assigned the picture rights over to the company on June 14.

However, in an amended bill of complaint drawn on behalf of the plaintiff, Casey and Darcy and Wolford, Inc., are also named as parties in the action. It is being alleged that on September 5, 1917, Casey assigned to Darcy and Wolford, the rights to the story which it is alleged, the latter in turn sold to the Pathe company. Now the plaintiff is seeking an injunction to stop the Pathe company from the profits, which, it is alleged, the Pathe company realized from the presentation of the picture.

TRIES TO STOP "LITTLE WOMEN"

BUFFALO, March 27.—Marion de Forest, of this city, filed an equity action in the United States Court here, last week, in which she is trying to stop the showing of "Little Women" as a motion picture. Miss de Forest, an author and dramatic critic, charges that the defendants, the Famous Players Lasky Corporation, William A. Brady, William A. Brady, Inc., Jessie Bonstelle Stuart, and three Buffalo theaters, are infringing upon her rights to the dramatization and production of "Little Women."

She asks that all films and negatives of the production be placed with the clerk of the United States Court of the Western District of New York during the pendency of the proceedings or be surrendered to the court for destruction. She also demands that Buffalo theatres be restrained from showing the picture and asks for an injunction to stop all other houses throughout the country from exhibiting the film.

The defendants are given twenty days to file an answer to the action.

WANTS NEW KIND OF FILM

CHICAGO, Ill., March 26.—Franklin H. Wentworth, secretary of the National Film Protection Association, holds that the ordinary, inflammable motion picture film should be abolished. He declares department of commerce policy, first, fire insurance and fire chiefs, fire departments, state police, inspectors and firemen are occupied with the problem of preventing the spreading of a fire and life hazard that should not exist.

Mr. Wentworth pointed out that more and more of these hazardous films are being carried about our cities and used and stored in places where they endanger human life. Not only this, he says, but they are being handled, cared for and displayed in persons who do not understand or appreciate the danger that is present.

GOES ABROAD TO MARRY

CHICAGO, Ill., March 28.—Anita King, motion picture star, departed from this city last week and sailed for Europe, embarking at New Brunswick, for Paris, where she will be wedded to Major James McLaughlin, a prominent Chicagoan. Miss King has been spending the winter in Chicago, with her sister, Mrs. Edwin H. Humble.

FIRE CHIEF IS INDICTED IN FILM GRAFT

"FAVORS" GIVEN EXHIBITORS

Many film exhibitors are alleged to be implicated in a graft case wherein it is claimed they paid in weekly fees for "protection" from prosecution for violations of the fire ordinances. Indictments alleging such and according to municipal laws have been returned by the Grand Jury against Dr. William F. Doyle, chief of the Bureau of Fire Prevention, the city fire department, and Capt. Frank McGinnis, in charge of the Bureau of Public Assemblies of the Bureau of Fire Prevention. Others indicted were Leon Wallace, a manager of Healy's restaurant and Frank McGee, of the Rockaway.

The Grand Jury action is the result of an investigation demanded by City Commissioner Thomas C. Brennan into the alleged doings of the so-called Colonial Film Company. The records of this company, to which the city is alleged to have paid, showed that approximately \$1500 had been paid to pay monthly concerns in amounts of \$10, \$20, \$25 and \$30. Wallace testified that Capt. McGinnis visited Healy's getting him up to date on motion picture houses and the amounts they would be expected to pay, ostensibly for films.

The "favor" to Brennan and the exhibitors, according to the testimony, included permission to allow "standees" in the theaters to dress in the most expensive clothes, to allow them to exercise privileges, exit construction privileges and other things as to which they expected the government to allow them to protect the public would do their official eyes. McGinnis and McGee were released in \$2,500 bail, while Doyle, Dr. Doyle will appear in court this week.

GOVT USING HEALTH FILM

A dramatic film depicting venereal disease, which was originally intended to educate the American soldier, is now being used by the Public Health Service of the government to educate all American civilians. The original title was "Fit to Fight" and showed the phisical benefits of the path of war entering Uncle Sam's service. The title has been changed to "Fit to Win."

The dangers, precaution and cures for these diseases are shown through the medium of a clever film plot, which will hold the interest of any audience through its human interest alone. A similar picture for women, "The End of the Road," has also been made by the Government. The films tell the truth, without camouflages or technical names.

BROOK GETS \$500,000 HOUSE

The Bronx will soon have a new motion picture theatre in the Fordham district to be known as the \$500,000. The corporation which will run the house is controlled by Max J. Krumer, who purchased a plot on the northeast corner of Eyedean road and Valentine avenue from Daniel J. Griffin.

The house will have a seating capacity of 2,500 and a roof garden seating 1,200, and will be built on the site of the Rivoli on Broadway. Strausberg and Schaeckel represent the buyers.

ROCKE BILL IN DISFAVOR

HASPELBERG, Pa., March 27.—The Rocks bill, providing for an amendment to the Sunday laws that would permit Sunday concerts and moving pictures, was reported negatively by the House Judiciary Special Committee on Tuesday here.

FILM FLASHES

"Break the News to Mother" will be released by Select.

William Desmond and Mary McIVER were married recently.

Joseph McGurn has been signed to direct Ince productions.

"Lord Jim" is the title of Louis Besson's fourth Goldwyn feature.

"Marie, Ltd.," with Alice Brady was released by Select last week.

Dorothy Phillips has signed a new year contract with Universal.

The Pioneer Film Company has secured the rights to "The Boatswain."

"The Silver Chair," with Frank Keenan, will be released by Pathé on April 15.

Robert B. Worthen's suit against Edgar A. Lewis has been settled and dismissed.

Anita Stewart's next production, "Two Women," will be released late in April.

Leont Nelson Bryan has been awarded top of the army and has returned to the United States.

Monroe Salsbery is working on "The Open Road" under the direction of Rupert Julian.

Arrow Films will move from the city building to a suite in the Cadillac Building.

Hodkinson will release the Gains Grey picture now being filmed at the Brattle studios.

John L. McCutcheon succeeds Richard Turner as manager for the Gray Seal productions.

Mabel Normand has completed "The Kiss" which she was directed by Christy Cabane.

Marie Montgomery and Joe Rock will be seen in their next big comedy called "Gipsy."

Joe Brandt has arrived at the New York campus of Universal after a few months' stay at Universal City.

W. R. Atkinson, business manager for Metro, has arrived at Hollywood, where he will stay for a week.

"The Little Shepherd of Kingdom Come" has been purchased by Mrs. Charlotte H. Ford for Jack Pickford.

H. Thompson Kirk, formerly editor of the "New York Evening Post," has joined the Vitaphone staff of scenario writers.

Charles H. Christy was elected president of the Motion Picture Producers Association at their meeting in Los Angeles last week.

Captain Victor Eubank, formerly with Barre, has been discharged from the army and is in New York stopping at the Plaza.

Antonio Moreno and Carl Holloway have completed some of the episodes of their "Vigilant" serial with "Tomb Raider."

Andrew Karnaas has closed a deal with the Daniels Amalgam Studio for a series of feature and trailers for the Karnaas theatre.

Kingston was the first to show pictures of the 27th parade, which had the children and the performance of all kinds of stunts, and the parade of the State and River.

129 West 44th Street, New York City

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 9, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

"RAINBOW GIRL" CLOSING
BOSTON, April 7.—The Rainbow Girl

RED BANK HOUSE MGRS. GONE, IS REPORT

ACTS SEEK THEIR SALARIES

The end of the Lyric Theatre, Red Bank, New Jersey, as a vaudeville house, came about on March 26th, after a week of exciting ups and downs, the least of which are the reported departure of its two backers, Richard Thompson and Joe Reiser. The actors who appeared at the house the first three days of the week of March 24th, faced a bit better, incidentally, than those who furnished the entertainment for last half, the first half contingent receiving one day's pay, while the last half troupe worked two days of the allotted three, and are reported to have collected nothing for their work.

According to Frank Folson, in the Putnam Building, a man describing himself as Joe Reiser, dropped in to see him and recently and casually mentioned that he would like to "get in" on some kind of a "show" at the Lyric Theatre. Reiser, met Folson to touch with Richard Thompson, said to have been the manager of the Lyric.

After some negotiations with Thompson, a deal was arranged, according to a contract which Folson holds, whereby Thompson and Reiser were to operate the Lyric jointly and Folson was to furnish the vaudeville acts. The contract which was signed for both Thompson and Reiser by Folson, who asserts that both parties to the deal granted the authority to affix their signatures to the document. The contract held a stipulation that Reiser and Folson were to be fifty-fifty on the actors' salaries were paid, and seemingly, both of the principals were to be equally responsible for all salary obligations incurred.

All went well enough up to Wednesday, March 26th, but when it came to collecting their money for the three days, the first half bill, consisting of five acts, found to their dismay, Folson says, that Reiser could not be found. The first half receipts at the Lyric are variously estimated to have been from \$168.00 to \$187.00.

Thompson, Folson says, called him up on the long distance phone on Thursday, March 27th, and advised him of Reiser's hasty exit, meanwhile stating that he would continue to run the house alone. Reiser, he kept up a little chatter of, Thompson, according to Folson, and upon being asked what he was going to do about paying his share of the delinquent bills, Reiser declared that he would give the matter his attention.

On Friday, or thereabouts, Reiser sent \$30 to Thompson, who proceeded to pay the artists for one day out of the results. The one act is said to have received a trifle more than the single day's pay.

The second half bill upon hearing of Reiser's disappearance was held over previously during the week, decided, on Friday night, that it was time to make a "show" of it. Upon looking for Thompson, however, the last half bunch discovered, it is reported, that he had duplicated Reiser's disappearing feat. The Lyric is now closed.

DOLLY GRAY HAS NEW ACT

A comedy sketch by Frank Folson, which "Fanny" Gray has been accepted by Dolly Gray and will open in two weeks. In the cast besides Miss Gray, are "Blackie" Denny, John Sanders, character man, and Agnes Earl, character woman. Each person will do an individual specialty. The first two acts will be a medley of specially-written songs.

A MONT'S STINGY ELOVES

Bert Le Mont has lost his stagego, he ever had, and all because of his fondness for poetry. Bert, who is a nut on the verse, recently wrote a former steno to copy a quotation which started off somewhat as follows: "Only one thing really counts—and that is love." Le Mont, upon receiving the typed copy, thought no more of the incident, until last Monday, when he received a note from the steno, a paragraph of which informed him that "his steno-graph had eloped." The mislaid then went on to state that the former Miss Gray was now Mrs. Grossman and that the quotation mentioned above was the original cause of making her the happiest girl in the world. Le Mont is going to copy his own quotations, hereafter.

BRUCE IS HELD

Harry Bruce, the vaudeville performer, was held in \$2,000 bail for the Grand Jury by Magistrate Ten Eyck in the West Side Court, before whom he was arraigned last week charged with assault and carrying a concealed weapon. Bruce was arrested two weeks ago in a flat on West Sixtieth Street, which the police raided and which they claimed was being used to run crap games. Ray Bradford, a former waiter at the Rialto, who was arrested with Bruce, was also arrested. Bradford was charged with being a common gambler, but was discharged by the court. Bruce was charged with selling liquor without a license. Harry Saks Hochheimer is his attorney.

MARINELLI SUES SKATERS

H. B. Marinielli, the theatrical agent, has started a suit for \$2,000 which, he claims, is his 10 per cent. share of \$20,000 earned at the Lyric Theatre. The suit was first reached in 1916 between Marinielli and Wilhelm Oelschlaeger, his father, stipulating that if the latter died, the suit was to be managed the act and was to get 10 per cent. of its total earnings. From September, when the suit was filed, says Marinielli, Charlotte has received \$20,000.

MAC GREGOR TO STAGE ACT

"Cupid" is the name of a new musical act which Edgar MacGregor, of the Klaw & Erlanger office, is about to produce. It will have four people, three men and a woman, none of whom has, as yet, been chosen. The act was written by Philadelphian John and Charles MacGregor plans to pick his cast and begin rehearsals this week so that the act may open on the beginning of next week.

GROSSMAN HAS NEW TURN

Al Grossman, the comedian, who has but one arm and one finger and a thumb on that limb, is to appear in a new act this week called "Curdy." In the cast are Barry. He will change from white to blackface on stage. Despite his handicap, Grossman will make rapid changes of dress. Grossman formerly appeared in "President's Friend," written by Addison Burkhardt.

BRANDELL ACT OPENING

A nature musical comedy, "Billy Boy," will open Thursday night. In the cast are Elaine Gray, Josephine Berg, Earle B. Mountain and Harry Bulger, Jr., and a chorus of six girls.

MORRIS & KLEIN GET AMPHION

Joe Morris, of Morris & Shaw, and Joseph Klein, have taken over the management of the Amphion Theatre, Brooklyn, which will continue to play a policy of the house, vaudeville and pictures.

BLONDELL BOOKING SHAMOKIN

The Shamokin, Pa. house, formerly booked by Billy Delaney through the office of George Chas. E. Ruchman, is to be the fifth floor, will be handled by Arthur Blondell.

ORPHEUM BEGINS BOOKING FOR 1919-1920

SEVERAL ACTS GET NOTES

Bookings for next season over the Orpheum time are now well under way, some fifteen or twenty acts already having been handed routes that will keep them busy until well into the Winter of 1920.

Among the acts scheduled for midseason, with the close of the season with the rest of the western time to follow are "The Tip Yip Yaphans," starting at the Palace, Chicago, on April 1st; Eddie Jans and Ruth Chaplow, Orpheum, San Francisco, July 6th; Kane, Morley and Moore, Orpheum, St. Paul, August 17th; Harmon and O'Connor, Orpheum, Salt Lake, August 10th; Sheila Turley, Orpheum, Salt Lake, August 1st; The Streas, Orpheum, Salt Lake, August 10th; Sidney Towler, Orpheum, Salt Lake, August 10th; Clifford and Willis, Orpheum, San Francisco, July 20th; The Pickford, Majestic, Milwaukee, August 1st; and Lyell and Macy, opening in Chicago, July 20th.

Other acts now on the Orpheum time, opening within the next one or four weeks, whose bookings will carry them into next season, are Herschel Hendler, Williams and Mitchell and Florence Roberts.

HAS 'EIGHT WILD WOMEN' ACT

Bert Le Mont is rehearsing a new vaudeville production calling for the services of eight girls and a couple of comedians. The turn will be entitled "Eight Wild Women" and will consist of a complement of three acts, showing intimate views of the South Sea Isles, which is the only one of the most habit of wild women. Among those engaged for the act, are Jennie Delmar, Dolly Belle and Elizabeth Reese.

"RAG" PINAFORE GETS STARTED

A routine version of Gilbert and Sullivan's comic opera favorite, "Pinafore," produced originally at a recent Friar's Theatre, will be given a preliminary showing in one of the uptown pop houses this week, preparatory to coming down to the Colonial. The production carries sixteen people.

VICTOR MOORE OFFERS MONDAY

Victor Moore will return to vaudeville on April 14th, a break-in week in one of the suburban houses that have been arranged by the Harry Weber office. Moore will present one of his former vaudeville skits, and will be assisted by a male "foolish."

DISAGREE OVER BEER KEG

Willie Campbell, with company with the N. V. A. against James O. Morton, the bone of contention being the priority of certain headlines in which beer keg plays a prominent part. The N. V. A. will endeavor to solve the puzzle.

ORPHEUM CLOSINGS UNDECIDED

No closing dates have been set as yet for the Orpheum houses that remain closed during the last part of the season. The matter is now under consideration by the Orpheum Circuit heads, and the houses that are to close, and the dates, will be decided on later.

DELANEY BACK AT WORK

Billy Delaney, who books a string of New York State and middle west houses in the Orpheum Circuit, has been returned to his desk on Monday, after a four-week's battle with the "flu."

I.T. PARSONS VAUDE POSSIBILITY.

Lieut. "Sted" Parsons, of the Lafayette and Torck Secandille, who arrived in New York recently after seeing three and a half years' active service in France as an aviator, and who, incidentally, received the Military Medal of France, the Belgian Croix de Guerre, the French Croix de Guerre with eight citations and numerous other medals attesting his bravery in action during the course of the war, was on for an experimental showing at Proctor's, Newark, last Friday night, and, according to reports sent into New York, cleaned up a sizeable hit. Lieut. Parsons holds the honor of being the second American Ace and the first American-French Ace, and has been recommended for the American Distinguished Service Cross. Providing that he can postpone a scheduled trip to Poland on April 15, Lieut. Parsons will play a limited engagement for the Keith Exchange. Ralph Parrum of the Smith and Hughes office, will handle the booking details if the trip to Poland can be postponed.

N. V. A. SUSTAINS PRIMROSE

The N. V. A. has dismissed the complaint filed by Norine Carman against George Primrose in which Miss Carman alleged that Primrose had seduced her, appearing on an idea originated by her, in using a female interlocutor with an all-male cast. The N. V. A. has sustained the action of the complaint the N. V. A. discovered that Cleveland's Minstrels and several other black face organizations had utilized the female interlocutor idea some ten or fifteen years ago.

RAPF FULLY RECOVERED

Harry Rapf was scheduled to return to his old job at the Victoria Theatre after a long period of convalescence following a siege of illness that embraced several months. In consequence of his illness, Rapf, who was laid up for two months, is now in the best shape again physically and is ready to take up his old job. The picture and vaudeville propositions, that he was forced to lay aside when taken ill.

COLLAPSED AFTER ACT

The finish of her acrobatic and twirling act proved a bit too strenuous for Paula last Thursday night at the Victoria Theatre, and, as a result, she collapsed just as she reached the little entrance on the left of the stage. The latest operation by friends and assistants. On the night in question the theatre was packed and the whole act was to have contributed to her discomfiture.

RETURNING TO VAUDEVILLE

Irene Franklin and Bert Green, now on tour with the Shubert's "Passing Show," will close their last engagement around the first of June, it is reported. The team will play a few weeks in vaudeville houses, and then will be engaged under way calling for a series of engagements in the Keith houses, starting with the Palace, about the middle of June.

CHOOOS HAS NEW MUSICAL ACT

George Chooos, who opened at the Chooos Theatre, is opening a new musical act called "Oh Teddy." The principals are Betty Brown, Thomas Foster, and Frances Brown. The music is by Walter L. Rosemont and book by Earl MacKay. The first turn, which calls a special name, will play Garden and Chester this week. There are ten girls in the chorus.

DAVIS BOOKING ATTLEBORO

Jeff Davis is starting book vaudeville into the Bates Opera House, Attleboro, Mass., on April 21st. He has been here, heretofore, been playing straight pictures. Davis, who books a large string of houses in the New England circuit, will play Garden and Chester, which will send a weekly split of three acts to Attleboro.

PALACE

Palace Theatre patrons will soon get familiar with the stories of grand opera if singing acts continue to explain the plots of the latest of their affairs.

Chief, Capoulain, who sang the Toreador's part from "Carmen," revealed the story of Bizet's opera in a little scene, and later Marguerite Sylva, the prima donna, took the audience into her confidence to explain the meaning of the tragic tale of Carmen and Don Jose.

The "Bricklayers," a well put on trained dog act, opened the show and did exceedingly. The act will be further reviewed in the New Act Department.

Chieftaine Capoulain followed with a song: repertoire in which "The Bedouin Love-Song" and the big, baritone aria "The Arabian Nights" were prominent pieces. Vocal quantity, rather than quality, is the Chieftaine's style and, as a result, his singing is not so pleasing as if he were to employ the mezzo voce more. The biggest voice becomes weakened when continually used at full force and a deviation from the true pitch is the inevitable result.

Entr'up in the lights spoiled the opening of the Bennett and Richards act. Supposed to open with a dark stage for the first act, the act, some time later, take in lighting flashed a bright spot on Paul and Richards, in order to conceal the fact that he was in the place, and his head under a table and spoke the opening lines.

Since Eis, with James Templeton as his dancing partner, presented a new act which scored excellently. The offering is a musical comedy, and the act, as a whole, the dances remarkably well executed. It will be further reviewed under New Act Department. The act, which is a grand opera, led the audience into the secret, by displaying his knowledge of Italian and Spanish. The act, which is a Metropolitan, however, is not for Felix, if he continues to use his vocal chords in the same manner. The act, which is a Metropolitan, however, is not for Felix, if he continues his present singing style, which begins at full voice and continues with a constantly increasing crescendo. Felix has enough good n't material in the act, and is such a clever performer, that he can easily do with at least half of the singing.

Marguerite Sylva, closed the first half with the applause. The prima donna, bearing the Carmen selection, rendered a popular repertoire with excellent effect. This soprano is bound to become a big favorite with the songwriters, for, before each number, she announces the title and the name of the composer. Leo Edwards and Leo Roberts were the favored writers.

Maud Lambert and Ernest R. Ball received a reception on their appearance at intermission and the applause increased in volume after each number until the act's end, when the big, old, of the performance was registered. "You're Making a Miser of Me," Ball's new song, started the act off with a bang and other songs rendered by Ball and Miss Lambert followed in rapid order.

"Open Up the Glasses," a medley of Ball's old song hits landed in just the right spot. Ball is fast developing light comedy ability which keeps the act bright and clever. Miss Lambert was in excellent voice and wore some charming costumes.

Ed. Gallagher's military travesty took added value by the introduction of a new character in the person of Joe. Bolley, the comedian. Bolley is one of the best black face comedians available, has seen in the last month or so.

Bernard Granville scored one of the big hits with the ball with some new songs and stories. A new song called "Friends" scored strongly and the dance finish brought down the house.

"Art," the war tableau seen at this house a few months ago, closed. W. V.

VAUDEVILLE REVIEWS

(Continued on page 10)

ORPHEUM

Camilia's Birds opened the bill with an offering that pleased. The birds, all of which are excellent, sang from a series of the regular bird stunts with chorists, horizontal bars and a ball. The fire song at the close of the act, sent it off to a good end.

Count Perceps and Triv Oliver found the second spot very easy with their singing offerings. They started with a selection from "Trovatore" with Miss Oliver at the piano, the two stanzas of an aria from "Lucia" was rendered in the style and was followed by the old ballad "Maggie." A French laughing song netted them an encore. The team has a pretty setting, both are the possessors of good voices and neither they make a dandy set.

The Seven Henry Boys started at a fast pace and held it to their last number. They opened with some good harmony, which was followed by a dance by one of the company, Maudie Romaine then rendered a song in a fine manner, with the company joining in the chorus. One of the seven boys, who is of an exceptionally good falsetto, and did some fine yodelling. He also took a big hand with the use of a cornet solo on the phonograph. A few other members and some gags filling in between them made up the rest of the act. The dancer of the company showed some ability and his numbers could be worked up to better advantage.

Fred Allen scored the laughing hit of the first half, or of the entire bill, for that matter, with one of the most original and clever songs in vaudeville. He proved himself to be a thorough showman all through his offering. He utilizes anything that he can get his hands on for comedy purposes. He has a good make-up, that is good enough to get his intended effect. This monologue contains a few gags, but his delivery of them is enough to make any good comedian also showed some good gagging ability, on which he also gave a burlesque. A farce on a ventriloquist act created rous of laughter. At the close of his offering, pictures of Washington, Wilson and the Flag were flashed on the screen. The act was a success. At the close of the applause which they brought, he had a "Much Obled" sign thrown up, which made his bows amid a riot of laughter.

Alan Brooks, with Vivienne Osborn, just made his bow in the first half with their "Dollars and Sense" playlet, which went over very well. The act was a success. At the close of the plot of the sketch it was worked out.

Josie Heather, assisted by William Casey as a school teacher, the thing is making a charming Scotch laddie in the one number she does, found the first position. The act was a success. At the close of the act, Heather has the typical Irish intonation in her voice and a very pleasing performance.

William Murphy and Blanche Nichols and company presented their comedy skit, "A School Year for Stine." The thing is billed as a travesty, but is disjointed and without continuity. If handled properly, it would make a much better farce than it does.

Sam and Schenck are favorites in Brooklyn, and were greeted with an ovation. The pennant-winning battle of "Songland" have a lot of new material and the act was a success. At the close of the act, the two half dozen clever songs all finely rendered.

Reynolds and Donagan closed the show with a song and a dance. The act was a success. At the close of the act, the two half dozen clever songs all finely rendered. The act was a success. At the close of the act, the two half dozen clever songs all finely rendered.

ROYAL

Catherine Powell opened the bill Monday afternoon with her dances and started the act with a song. The act was well sustained to the finish of the last act. Miss Powell's first number was Spanish. "A French 'Fom Paris.'" "The Death of the Swan," and an American two dance followed in the order named and each won hearty applause. Miss Powell is a dancer of great ability. She is graceful and agile and is one of our best exponents of the work. She wears a special dress for each dance, making her changes in full view of the audience, and so quickly that one scarcely notices the waits.

Francis Renault, who calls himself "The Parisian Fashion Plate," found much favor in number two position. He wore three different dress creations, sang a song with each dress and kept the major portion of the audience "guessing," until, for his fourth song, he removed his more severely artistic wigs.

Charles O'Donnell and Ethel Blair, in their skit, "The Piano Tuner," scored the hit of the first half. O'Donnell carries the burden of the act, and with his comedy falls and tumbles, kept the audience in a laughing mood. He made two remarkable falls from a "prop" plane and several others from a step ladder. The act was a success. At the close of the act, the two half dozen clever songs all finely rendered.

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COLONIAL

The audience did not enthuse as they generally do at the Monday afternoon performance, due to the fact that the showmen were giving the little show over, the last half of the show went over in great style. Business was capacity.

Ernest's Whirlwind Sensation, consisting of two ladies and a man. The male model wore a series of an apparatus and pedals the two ladies, suspended by their teeth, around in whirlwind fashion. Quite a difficult feat to perform and they flung, with balls attached to their feet and hands, through which they play a tune while being whirled around at great speed. The act proved to be a good one.

Phila and her company of colored artists whooped things up, especially in the second half of the act, where well-executed grotesque dancing by the youngsters brought forth real applause. The ballad in the early portion, and the comedy number by Phila Bailey, brought the house. Phila is a marvel, considering the many years she has been doing this line of work, and every moment she is on the stage.

Wilfred Clark, assisted by Grace Mackenzie, presented a new act, which was a comedy playlet entitled "Real Trouble" in which Clark assumed the character of a man who went to the trouble to finally, through some brilliant lies, dis-entangles himself. The skit is a trifle too long, but it is a good one. The act was a success. At the close of the act, the two half dozen clever songs all finely rendered.

Sheila Terry, assisted by Ben Bard and Gaston Jones, in "There's a Crowd," by William B. Friedman, is one of the classiest musical romances of the season. The theme is entirely new, with a musical score that is perfect. Miss Terry is a splendid dancer, sings well, and possesses some personality. Bard was in the act, which was a success. At the close of the act, the two half dozen clever songs all finely rendered.

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THE CLIPPER

STONE AND KALIZ

Theatre—Riverview.
Style—Singing playlet.
Time—Twenty minutes.
Setting—Special.

Annella Stone and Armand Kaliz have secured for their riverville re-appearance a novel little playlet of songs by Edgar Allan Woolf and Mr. Kaliz called "A Song Romance."

The song is "When I Found You" and with it the act begins and ends and around it is woven the story of romance of the young couple.

The act opened disclosing a dimly lighted, artistically arranged stage, with Kaliz seated reading a book on romance. From its printed pages he read and asked "What is Romance?"

The year drop parted and through it Miss Stone appeared and sang for her first moment the tuneful song telling of the romance of the boys. A costume change transformed her then a pretty country maid and with Mr. Kaliz rendered a melodious duet. This was followed by a marriage number called "A Band of Gold," ending with a well acted bit which told of romance's end after marriage.

Next Mr. Kaliz sang a melody of the American song hits in French, as they are known in France, after the arrival of the American troops.

A duet arrangement of "When I Found You" closed the act to great applause.

Paul Parnell, an accomplished pianist, facilitates the accompaniments for the songs, all of which were rendered in fine vocal style and in a manner so quaint and artistic as to make them a delight.

Fluently mounted, filled with melodious numbers, rendered in a way which left nothing to be desired, the Stone and Kaliz act is one of vanderbilt's most artistic offerings. W. V.

LEXY AND ROME

Theatre—Eighty-First St.
Style—Dancing.
Time—Eight Minutes.
Setting—One.

These two neat appearing boys open with a song and then swing into the main part of their turn, soft shoe dancing.

The smaller of the two handles the song and gets laughs through some peculiar antics resembling the German "goose" step. After stanzas by each of the men, the taller one takes a rapid fire finish and the taller one rides off stage on the back of the smaller. Despite the early position in the programme the pair made a hit and had to take several bows.

It is very difficult thing to put an act of this kind over on the merit of the dancing alone and the two boys could work out the comedy part to a little better advantage. The turn is billed as "Silence and Fun." J. L.

EDDIE HEALEY

Theatre—Proctor's 528 St.
Style—Trained Song.
Time—Songs, stories and piano playing.
Time—Sixteen minutes.
Setting—Two.

Eddie Healey has a sweet singing voice which he uses to excellent advantage in five or six vocal numbers. He opens with a song at the piano.

His first song is a ditty with very funny lyrics, gives him a flying start. The next number, an Irish song followed by a song that is related in a pleasant conversational manner.

Healey has an attractive personality large city. The turn was a laughing riot at the Greenpoint. It is ready for the big time, right now. H. E.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

LEO DONNELLY

Theatre—Riverview.
Style—Stories.
Time—Fifteen minutes.
Setting—In One.

Leo Donnelly, just returned from France, where for nearly a year he entertained the American soldiers, has a new act, the greater part of which, he stated, was collected from the stories and sayings of soldiers.

If the statement returned to the last heard of the act, there is a considerable amount of good material to be found with the boys in France for one or two of the stories and recitations are gems. The first portion of his act, however, dealing with prohibition, the spirit of '78, the status of Liberty, Bryan and other bits of life nature, may have amused the doughboys, but it seems doubtful. In any event, it won't do for American vanderbilt and the sooner the entire first half of the offering is eliminated the quicker Donnelly will get his act into working order.

The first half of the act showed down to almost nothing, but picked up quickly as soon as Donnelly got into the war portion. The stories of the 77th Division were mostly enjoyed and the recitation of "Lay Cohen of Hester Street" brought the act to a successful conclusion. W. V.

ALICE EIS

Theatre—Palace.
Style—Dancing.
Time—Fifteen minutes.
Setting—Special.

Alice Eis, seen in a half dozen or more dancing acts, has a new one in which she is assisted by James Templeton. The offering, which is fast and airy, the best in which Miss Eis has appeared, is a remarkably well put on effort and interesting from start to finish.

It opens with the appearance of Templeton, who, before an artistic drop, sang "Miss U. S. A." He is joined in the chorus by Miss Eis and a neatly done dance finished the number.

Following to full stage followed where with an artistic Chinese setting, an excellently executed dance in beautiful Chinese costumes was given. At the conclusion, Templeton again appeared before the drop in one of his features of the performance.

Another change to full stage was then made and a fast dance was given by Miss Eis. The final portion of this number was done in a violet spot light and, in the shadow, Templeton, in dark costume, showed her steps in spectacular manner. This number was particularly effective and brought a dancing act of much value to a fitting ending. W. V.

BRICKLAYERS

Theatre—Palace.
Style—Trained Song.
Time—Ten minutes.
Setting—Special.

Levy Brothers put together a real novelty in the trained animal style of act. The opening scene is that of an untrained dog and a half dozen "dog dogs," in the guise of laborers, perform a number of excellent bits of work. The dog is trained to do a variety of things, related to the upper floors and other interesting bits performed.

The dog is trained to do the comedy and got a number of laughs by his really clever performance. An effective finish to his act was the dancing was the dog of two swinging platforms, with the dogs leaping from one to the other. W. V.

CAMERON CLEMENS & CO.

Theatre—Eighty-First St.
Style—Comedy Playlet.
Time—Twenty Minutes.
Setting—In One.

The act opens in the office of a big business man who is about to swing an advertising campaign for a chain of 20,000. After dictating letters to his stenographer, the business man goes into another office and Billy Goodwin comes in to visit the stenographer, and, incidentally, to get a job with the concern. Because Goodwin is inclined to snicker and be shy, the stenographer tells him not to lose his nerve when he faces the boss.

When the business man comes in again Goodwin tries to ask for a position, but "beats around the bush" so much that he is finally ordered from the place. The stenographer then hands him a card and tells him to call. After talking the matter over, Goodwin decides to "beat up" the dealer in general and he then gets the business man's attention, when he threatens to sign with a rival organization, also decides to advise advertising deal in groceries. Goodwin is then hired at a salary several times larger than he expected. W. V.

The part of the business man is played by Harry Hubbard and the stenographer by Ivy Denon. J. L.

KEEGAN AND O'Rourke

Theatre—Greenpoint.
Style—Telling, Singing, Dancing.
Time—Twenty Minutes.
Setting—One.

This turn, of the flirting variety, starts slowly, the man appearing in dress suit and, saying a few lines about the new prohibition law. The woman meets him on the street and they drift into a song after a little cross-fire conversation. This is followed with songs by each of the pair and some stepping in the song after a little mediocre quality. The team does well with the songs and the pleasing presentation of the man and the suggestive manner in which he does a shimmy dance with her partner, easily carries the act to a successful conclusion.

The reception given this act by the Greenpointers last Wednesday afternoon was the last of the kind toward the last of the turn. A rearrangement of the material and the introduction of some sure-fire gags is needed. J. L.

THREE KASHNER SISTERS

Theatre—Mt. Vernon.
Style—Singing, Dancing.
Time—Twelve Minutes.
Setting—In One.

These three girls all bear enough resemblance to one another to call themselves sisters, even if they are not, and start with short white "kid" dresses and tilt, smooth binding their hair. They opened with a "Remember" number, in which the three took part. A song by one of the girls followed, but showed only mediocre ability.

The act followed the routine of a song by one of the girls, then the two others went on for four numbers in that manner. The girls should try to make their music as possible, rather than do solos, as the one who delivers the solo is not the possessor to sing and the dancing was a crowd in spots, but they'll have to crowd in more spots, as there were very few of them. G. J. H.

SHERMAN'S JAZZ BEAUS

Theatre—Greenpoint.
Style—Dance and Jazz Band.
Time—Twenty-two minutes.
Setting—Full stage.

The act opens with a jazz overture by the band which consists of five lively young fellows who play jumpy melodies in up-to-date fashion and whose gyrations while playing are quite as wildly eccentric as the peculiar rhythms of the music they specialise in. The boys wear plain colored suits topped off with brown derbies. The costumes are attractive and possess the flash that is quite in keeping with the cabaret stuff offered. The instruments used in the opening overture are violin, cornet, banjo-mandolin, piano and drums. The cornet player tools with his hat over the opening of his horn, producing a subdued jumpy effect that is odd and highly enjoyable.

The band is found in various unconventional positions at the start, the cornetist reclining on the floor, etc. They can make all of the noises that any of their contemporaries can produce and a few that sound new in addition. After the overture, Shirley Sherman offers a dance in which she walks and is well done. The band plays the incidental music for the walk, and does it well. Then the band plays the other jazz selection, the cornet player, banjoist and violinist exchanging their instruments for automatic guitar, piano and drums.

For an encore, the saxophones trip into the act and play the middle tune, which some effective close harmony figures prominently. The band, with the cornetist leading, plays a number of other four playing violin, piano, drums and banjo repeated, then hit up a new dancing number.

Two of the boys then get busy and illustrate the song and dance selection with a few lines of verse. Shirley Sherman then comes on the scene once more and puts on an Egyptian dance, which later turns into a Spanish dance. This went over for a deserved hit. Miss Sherman slips in a few wiggles here and there, but there is nothing in the dance that can be considered in the slightest way offensive. The concluding of the Egyptian dance by Shirley Sherman is effective, selection by the band, bringing into play harp-guitars and guitar-mandolins, and the band, which is well liked. The bunch put over a Hawaiian number while playing the odd-stringed instruments that are all the good, finish, with the band suspended on wires in a Collins & Harrit, is a novelty. The turn is up to date in every particular and can string along with the best of their competitors. It is a big time offering in every sense of the word. H. E.

LANDER BROS.

Theatre—Greenpoint.
Style—Comedy Talking Act.
Time—Fifteen minutes.
Setting—One.

Lander Brothers, a two-man combination of straight and tramp, offer a talking act that is sure-fire. The tramp is a character who makes a good deal of business in a manner that compares more than favorably with any of the tramps one has seen. The straight puts the majority of the present day hobo characterizations in the also-ran class. The act is a comedy of the straight and routine, but, as handled by Lander Brothers, they are made to seem new. The comedy is made up of a number of good, and the type that he presents is easily recognizable as a real life portrait. The act is a good one and should work his way up the ladder very quickly. He has the goods. H. E.

USE THE CLIPPER

WILLIAM GREW AND CO.

Theatre—*Proctor's 23rd St.*
Style—Comedy Playlet.
Time—Fifteen minutes.
 Setting—Full stage.

In this comedy sketch William Grew, in the role of the cynical hand of a big party, gives the audience some good work. The rest of the cast is not quite up to standard, although they do fairly good for the small time. Grew should surround himself with a good cast and get a better vehicle. He could reach the better houses then.

At the start, Connors, general assistant in the office of the big pork and bean plant, and the girl who runs the office, are seen. The owner, a Mr. Harding, then appears. He fairly refuses to give his son, who comes on, any more money and offers him a position at "The Bottom" at \$15 per week. Connors is indignant and refuses to listen to his father in a "sure thing" he has in a venture in Wall Street. His father's obstinate refusal to listen to the story. The young man goes out and secures \$50,000 on his father's name. Instead of the \$15,000, \$500,000, as the audience expects, however, the total sum is lost.

The girl who runs the office and is in love with her employer's son, offers to give him her savings to make up the loss and have the youth part with her. Connors also comes to the rescue, but the offers are refused. The son returns to his father's home, where he is told by Harding walks out. One of the young man's friends then appears and insists that he marry the girl, who is proposed to at one time. He alleges he was intoxicated at the time. She steals a pork and bean formula worth \$100,000.

Harding then enters, and accuses his son. The real thief comes back and it develops that the formula was not genuine, but just used to test the honesty of the office forces. The elder Harding then buys the girl, who insists on marrying his son, off. The young man then eagerly accepts a position in his father's establishment at the original \$15 per week. Before the curtain falls, Harding remarks, "The girl hasn't had a shape after all. It is good for a laugh at the finish."

The story, as a whole, is incoherent and ridiculous. It serves fairly well as a comedy vehicle because of some well written lines in it. The plot, however, is very poor. I. S.

DIXIE NORTON

Theatre—*Keirn's Jersey City.*
Style—Singing and talking.
Time—Twelve minutes.
 Setting—Special.

Dixie Norton is presenting a single singing and talking act and scoring a success with it. She is a capable performer, presents a neat appearance and sings and talks cleverly. With more work she should be ready to step in on a big time bill and hold her own. She uses a special setting that lends class to her offering and her material is in keeping with her ability. At this house she found the going much to her liking. Miss Norton as a single performer just as well as she did in her previous company.

She started with some singing, delivering a number of popular tunes, and a wedding song. Then she came the talking, in which she delivered a sort of monologue. A number of songs followed and all were given a good rendition.

NEW ACTS AND REAPPEARANCES

(Continued from Page 11)

HARRY GREEN AND CO.

Theatre—*Met. Vernon.*
Style—Comedy Playlet.
Time—Eighteen minutes.
 Setting—Three (special).

Harry Green recently promised his audience a new script that would be better than the "Cherry Tree," but, while this playlet, written by Aaron Hoffman, contains laughs in every line, it is not quite as good as the George Washington Cohen Skits.

The scene is laid at the gates of Heaven, where St. Peter is sitting at a desk talking to a young lady in an evening gown. He tells her that her record is too bad to allow of her admission to Heaven and gives her a red slip to admit her to the devil's abode. She takes an elevator down to the lower region and Peter telephones the devil to make room for her.

The elevator then rises and George Washington Cohen, his derby and umbrella still with him, arrive. He approaches Peter and asks for his pass. Peter asks him how he died and Cohen tells him he was murdered by a fifty-cent dinner. Peter starts to look up Cohen's record and Cohen declares, "You're only an office boy here; let me see the book."

Peter then asks him to tell of what he did while on earth and to tell the truth, absolutely. He tells Cohen that, while he was on the earth, the gates of Heaven will have a red light and if he is telling the truth, it will flash white. Cohen begins to talk and the light continually flashes red.

The comedy in the part, with Green's action, is a lot of laughs. Peter asks him if he was a good American and to repeat the words of the "Star Spangled Banner" at a test. Cohen does not know them.

Finally, Peter gives Cohen a red ticket to admit him to the devil's hall. Cohen pleads with him and tells Peter that it is too hard, that he does not know what temptation is, measuring the corner of 42nd Street and Broadway on a windy day. After a pleading, Peter releases and gives him a white ticket to admit him to Heaven. Cohen describes the interior of Heaven and Cohen's arrival begins to leave. He tells Peter that the devil wouldn't let her, as she was too bad. She then pleads with Cohen to let her go and the light begins to flash red. She goes on lying however, unconscious of the fact that Cohen is looking at her and the light while he says "Believe me, I believe you."

Finally, Peter goes away for a minute and Cohen takes her red pass and gives her his white one, for which he gets a kiss. She then goes to Heaven. Peter returns, thinking that the woman has returned to hell. He asks Cohen why he has to let her go and tells him his wife is waiting anxiously for him. Cohen then asks a few questions about wife and decides to go to hell.

The playlet is a scream from the start, especially the parts with the red and white lights. The finishing lines, however, are weak, in fact the entire closing scene is a strain. With that noted, Green will find his new vehicle as easy going as the "Cherry Tree." S. J. H.

GRACE GEORGE TO SAIL

Grace George will sail for London on May 1st, from where she intends to go to Paris.

BARBOUR AND LYNN

Theatre—*Proctor's 125th St.*
Style—Songs, talk and dancing.
Time—Fourteen minutes.
 Setting—In one.

Barbour and Lynn, a man and woman, the former impersonating a rube and the latter doing a kid part, have sufficient ability to warrant their being placed upon one of the small time circuits. The girl is somewhat tall for her part and the man could improve his part somewhat, but the duo fits like in the material. They should know that no act should be made up to get away with the time-worn "I shall address you this evening, ladies and gentlemen," and similar veterans of vaudeville. The talking includes a great deal of old material, while some of it has been rehearsed and is fed out as new. The dancing was well done and the singing showed talent.

They started with a rube song, after which the boy member sang the duo sang a kid song. The monologue by the man followed and the crowd fell for some of the material followed by a solo on a string instrument consisting of a box, fingerboard and the strings. He used a violin and the duo sang a pleasant sounding song with the contraption. Another kid song by the woman was followed by a rube song. The duo then sang a bit of dialogue, after which came a dog dance together that was well done. I. S.

REEDER AND ARMSTRONG

Theatre—*Proctor's 68th St.*
Style—Double piano act.
Time—Twelve minutes.
 Setting—Two.

Reeder and Armstrong, two men did in evening dress, start their act off with a piano duo played on a pair of baby grand. The two piano on the stage give the act a touch of novelty. The idea may have been suggested by "The Fitzsimmons," an act which played the big houses with conspicuous success several years ago.

The piano playing in the Reeder and Armstrong act is the sort of stuff that will go over on either the big or small time. The boys start out by playing a few, a feature of their offering that helps them immeasurably. Following that the boys sing a number of popular songs, playing their own accompaniment. The finish, consisting of a raggy medley, preceded by a solo that introduces a pretty chimes effect, sends them off to a real applause hit. The act is novel and should find plenty of work, as it has practically no competitors in its line. Excellent number for an early spot on big time. H. J. H.

WHITE AND BRADFORD

Theatre—*Proctor's 125th Street.*
Style—Songs, talk and dancing.
Time—Fourteen minutes.
 Setting—In one.

This team, a colored man and woman, use the extra talking. The woman of the duo is a marvel and has more than one of the audience still wondering about her.

They offered a number of songs and comedy. The woman continued in comical device and acted exactly like a man doing a "nances" act. She had the writer fooled. The team should get some better material. The duo are capable. Their voices are the typical negro tenor and the songs were delivered nicely. The couple may be rendered short to put in earlier in the act. G. J. H.

ARTHUR STRANGE AND CO.

Theatre—*Harlem Opera House.*
Style—Sketch.
Time—Fifteen minutes.
 Setting—Full stage.

This offering is one that contains a punch and the jab is not concealed either.

The curtain rises on Senator Winters, seated at a desk in his study. The time is near midnight. The Senator is awaiting the arrival of a burglar, whom his valet has overheard plan to rob the house. While he is sitting there, the phone rings and he answers it. "A newspaper reporter by the name of Marley is on the other end and tells the Senator that a report had been phoned to the paper that the Senator's house has been robbed and the Senator called. The Senator asks the reporter to come up to the house, which Marley does.

The Senator then tells him what his valet has overheard. Midnight arrives and Winters says, "Well, I guess he won't come."

The reporter then pulls out a gun and says he is the burglar. He forces Winters to get up and tells him to open it to open it, the valet enters with a gun and holds Marley up.

The Senator then says, "Well done!" and strikes Marley across the face. As he does so, Marley's coat flies open and two medals are seen pinned on his vest. Winters examines them and finds one is a Croix de Guerre and the other a Distinguished Service Cross.

He asks Marley how he got them and the latter tells him that at Chateau-Thierry and the Argonne. The Senator then asks, as to how he, a decorated soldier, became a thief, and Marley replies he is not a thief, but is a man in a strong suit, tells of his condition and of what he claims is the condition of other returned soldiers. He maintained that Congress has passed a bill to pay for all war supplies, and that while the profiteers are getting richer, the real war supplies, soldiers and sailors, were left to whatever might happen to them." He said that he came up, not with the purpose of stealing, but to ask the Senator to introduce a bill in Congress that would provide for soldiers and others discharged from service, before the profiteers received a cent.

"What a fellow!" the wonderful words come as we get," he cried. "The people's houses are full and our stomachs empty."

The valet was in tears by now and dropped the gun. Marley stopped his narrative, grabbed the Senator and made them both put up their hands. Marley then told the Senator that he was told them that he really was Marley the reporter and never had been a soldier and that the Senator should bring his point was to follow the method he had used. The Senator then said that he had learned his lesson and would introduce the bill the next day.

The end should be strengthened to make the act of the better and make a better finish. G. J. H.

GENE IRWIN

Theatre—*Proctor's 125th Street.*
Style—Singing.
Time—Ten minutes.
 Setting—In one.

Gene Irwin is a blonde who presents a fairly pleasing appearance but should concentrate more of delivering her better numbers. Her act consists of a number of ordinary songs heard in the popular songs of the day. She should sing a little more pep, the offering may get on the small time. G. J. H.

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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., OF THE NEW YORK CLIPPER, PUBLISHED WEEKLY AT NEW YORK, FOR THE YEAR 1918.

Before me, a Notary Public, in and for the State of New York, personally appeared Orland W. Vaughan, who, having been duly sworn, deposes and says that he is the Editor of the New York Clipper, and that the foregoing is a true and correct statement of the ownership, management, circulation, and other matters required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, required by the statute of this State, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager of the New York Clipper, 1604 Broadway, New York City.

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AN ACHIEVEMENT

The fact that the Society of American Singers, Inc., which will close its twenty-ninth season of opera at the Park Theatre, April 14, is a truly remarkable. For, in recent years, no major operatic organization in New York has been giving opera here with a profit.

And, though the organization about to close at the Park presented opera on the most part, it can truly be called a major organization, its roster of principal artists including many of the best identified with the Chicago and Metropolitan companies.

How they managed to make money is no mystery. But it is significant. To begin with, the stars who appeared in the various operas did so on a cooperative basis. They received a certain amount of money for their expenses, but took chances with the management on earning something above their expenses in proportion to the amount of patronage their appearance brought. The plan was conceived and fostered by William Wade Hinshaw, president of the organization, and the fact that the management will show a profit is a tribute to his management.

In the light of his success, it would not be at all surprising to find Oscar Hammerstein, now reported to be getting ready to resume his erstwhile operatic activities, following the same plan and, at last, finishing some money for his pains in the twenty-five years ago.

TWENTY-FIVE YEARS AGO

Edward F. Albee asked for Europe. The People's Theatre, Minneapolis, was opened.

James Owen O'Connor died in the Morris Plains Asylum.

Harry Fiddler played Tony with Griswold's U. S. O. Co.

Max Edwards was manager of Frank Hall's Casino, Chicago.

James M. Fennell was starring in "Grimes' Call Door."

Lillian Russell appeared in "Girode-Girode" at the Casino.

George H. Nicolai was the manager of Exposition Music Hall, Milwaukee.

John C. O'Connell was the manager of the Light of the Moon Company.

"Sucking Elder Thro' a Straw" was issued by the White Smith Music Company.

The Central Opera House, Music Hall, New York, was opened with Leopold Funkhouser, as manager.

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B. L.-Edward De Beers, the Polish bass singer, made his New York debut on Dec. 14, 1891, in "Roméo and Juliette."

X. Y. Z.—You must sign your name to all communications, not necessarily for publication, but as a guarantee of good faith.

L. D.—Denman Maley and Olive Rees-Smith, members of the "Very Good Old" Company, were married on Oct. 10, 1918, in Boston.

B. D.—Mrs. Sarah Ann Stetson was married to William Stetson, of the coast, Fannie Ward, she died in November, 1917, at Seattle.

Old Timer—"The Tragic Mask" was produced in Boston in September, 1891. Harry Brunsell managed the Gaiety, Quebec, at that time.

H. J.—Mary Lee Wertheimer wrote the Japanese comic opera, "The Romance of Rik." The title of the piece was later changed to "Photo."

N. R.—Eddie Leonard's real name is Lennux Turner. He is no relative of Benny Leonard, the pugilist, whose real name is Benjamin Lerner.

J. M.—Prits Schoer, now appearing in "Glorious," which is now on the road, has just found out where the show is playing by consulting the Route List.

J. A. T.—There are a number of Garick Theatres in the United States. State operas to which house you refer, and we will try to give you the information.

D. P.—William Fox produced "Love and Hate." It was a five-reel picture and featured Bertha Kalich. May Murrell wrote the scenario and James Vincent directed it. It was a problem play. Stuart Holmes was also featured.

M. P.—The Cook and Wilson Circus, scheduled to play in Albany in August, 1918, was forced to change its location, which took the step, as a precautionary measure against infantile paralysis, which was raging at the time.

O. M.—W. A. Brady produced the film called "The Heart of a Hero" in 1916. It was released on November 6th of that year by the World. Frances Marion wrote the story and his name is now at the time around the life of Nathan Hale.

M. M., Brooklyn.—Al Darling is now the manager of the Royal. Chris Egan, who formerly managed the Royal, exchanged places with him and is now at the Colonial. Any communication will reach either one of them at their respective theatres.

A. Q.—"The Grass Widow" opened at the Liberty on December 8, 1917. Louis A. Hays wrote the music for it. Channing Pollock and Renold Wolf wrote the book and lyrics. It was adapted from Bismarck and St. Albans "The Pearl Jewels."

F. B.—"Keep the Home Fires Burning" is an English song published by Chappell & Co. The words were written by Lena Guilford Ford and the music by Ivor Novello. Mrs. Ford was about fifty years of age, of American birth, and lost her life during one of the German air raids.

B. A. C.—Max Marvin is the author of "The Heart of a Hero." It opened in New York at the Eltinge Theatre, Aug. 9, 1916. A. H. Woods was the producer. Marjorie Ransome, William Morris, and Kelly, Anne Sutherland and Robert McWade were in the cast. It was a four-act play.

J. N. S.—Ruth Chatterton was featured in "The Heart of a Hero" in New York comedy by A. E. Thomas, who adapted it from the novel of the same name by Alice D. Gherard. It was produced on Oct. 23, 1916, at the George M. Cohan Theatre. Bruce McKee was in the cast. Henry Miller produced the play, which had a fair run on Broadway.

Rialto Rattles

THEATRICAL MYSTERY NO. 37
What was the reason audiences—and we make "us" that way.

VAUDEVILLE PROVERBS NO. 7
The early bird, in addition to his worm eating accomplishments, also gets first crack at the orchestra on rehearsal days.

MORE TRUTH THAN POETRY
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Answers to Queries

J. M.—Edward Locke wrote "The Case of Becky."

K. H.—Charles Frohman produced "Pleasant Hell Morning."

M. D.—Nat Morton was with the Army and Navy Girls in 1917.

M. Z.—F. Kahn operated the stock company at the Union Square Theatre.

J. M.—Ed. Gringas does a cannon ball juggling and heavy weight lifting act.

G. N.—Richard Sterling was a member of the cast of "Fair and Warmer" in 1916.

H. A. C.—Ada Made made her debut in "The Heart of a Hero" in June, 1917, in "The Prince of Flies."

P. T.—The act called "The Australian Woodchoppers," opened with the Ringling Brothers' Circus on April 1, 1917.

G. E. M.—"In the Shade of the Old Apple Tree" is published by Jerome H. Remick & Co. It was first issued in 1905.

K. H.—James and Bonnie did not play at the Theatre you mention that went. The names were out of the bill because of illness.

TYSON TAKES \$600,000 LEASE

The Tyson Theatre Ticket Company leased an office in the Longacre Building last week. Charles F. Tyson, who represented William H. Barnum and William Evenden, Jr. the lease, which covers the use of the building for a period of five years at a total rental of \$600,000. The Tysons will not move into the new quarters for several weeks. The lease is at present occupied by Reptha's Cafe.

STOCK AND REPETOIRE

LEXINGTON, N. Y. AGAIN TO HAVE STOCK COMPANY

Frances Fern Will Head Organization to Be Known as the Broadway Players—Will Open on Easter Monday with "Under Cover"

The Lexington Theatre is once more to be the home of stock and will open Easter Monday, April 21, with the Broadway Players, headed by Frances Fern.

Miss Fern, who is well known for her work in Broadway productions, has been in England for three years doing cantonment work. She will be supported by a company of recognized players and will appear in plays that have found favor on Broadway.

Jack Horn, who inaugurated stock at

the Fifth Avenue Theatre, Brooklyn, and more recently started the Liberty Players at Stapleton, Staten Island, will manage the company. Harry McElaine Webster will be the stage director.

The company will be completed this week and rehearsals will start next Monday. "Under Cover" will be the opening bill, with "Nightingale" and "The Sign of the Cross" as the second week's work.

The scale of prices will be from \$1.50 down, with two matinees a week, Wednesday and Saturday.

COLUMBUS STOCK COMPLETED

COLUMBUS, O., April 7.—Manager W. W. Pomeroy of Keith's Theatre, this city, returned from New York last week with a complete list of players of the Keith company. The opening is set for Monday, April 21. The company will start the beginning of the second season of stock production at this house. The experiment last year proved successful and the fond expectations of the management, which put in a dramatic stock in face of the prediction that nothing but a musical stock would succeed. The company, engaged through the Packard theatrical exchange, is headed by Maxine Elliott, first night star. The others are Edith Spears, in the role of Joan; Ruth Wilson, juvenile; Maudie Allen, second woman; Raymond Bransley, second man; Beanie Warren, character actress; and Mary Massey, character actress.

Mayo Thayer, character man; Tom Williams, comedian, and Russell Parker, comedian, and Roland G. Edwards is director and Robert Seiler stage manager. The company last season presented Broadway successes never before seen in Columbus and Manager Pomeroy hopes to secure a number of equally new bills this season.

GRACE GEORGE TO HAVE CO.

When Grace George returns to the New York stage next season, she intends to establish a permanent stock company and has already secured a number of plays for her repertoire, some of which she has tried in London. They are "She Wrote and She Died" by Mark Reed, and "The Ruined Lady" by Francis Nordstrom.

BALFOUR COMPLETES COMPANY

SOMERWORTH, N. H., April 7.—Manager H. B. Balfour has completed the roster of the Gladys Clark Company and will start rehearsals next week. Royalty plays will be presented, the list of which includes "Flamingo," "The First" and "The Natural Law."

FASSETT SIGNING PLAYERS

ALBANY, N. Y., April 7.—Ann Mason and J. Irving White have signed with Mahlon Bennett of the Broadway and Westmor stock company. Easter Monday, at Harward Bleeker Hall.

FRANKLIN JOINS PAYTON

NEWARK, N. J., April 7.—Maureen Payton has joined the Corbett Payton Stock Company and will play next week and opened tonight in "Within the Law."

FAHR JOBBING IN PATERSON

PATERSON, N. J., April 7.—Barton O. Fahr is jobbing this week with the Richard Buhler Company at the Lyceum.

STOCK SIGNS JAMES BOSHELL

DAYTON, O., April 7.—James Boshell has signed with the Broadway and Westmor stock company which opens here May 20.

CHICAGO NEWS

WORTH \$30,000, DIES IN FLIT

LIVING in a room at 2828 West 70th street, Martha Rose, noted in the glaring spotlight of showdom, was overtaken by death on Thursday. She was noted as a very young lady and Panny Daveport were in their prime.

People living in the neighborhood told of the old miser, who begged pennies and lived years and years in a dark cellar in their vicinity. She was known as Marie Leavitt and was very poor and very old. Her time was spent in going about with a basket begging or picking things out of garbage cans.

Last week she was the victim of a reckless driver of an automobile. Those who witnessed the accident stated that the woman staggered across the street as if she were staggering and was not quick to avoid the way of the speeding car. An investigation disclosed that the former actress died leaving a building valued at \$30,000 and a daughter that had just recently been discharged from an asylum. The property is being handled by E. M. Greenbaum of the banking firm of E. M. Greenbaum and Sons. He stated that the woman was worth about \$25,000 to \$30,000. Mr. Greenbaum also said that he had been looking out for her financial interests for the last three years.

An effort is now being made to locate the daughter of the deceased, who, at death, had reached the age of 63.

SHOW GIRL ENDS LIFE

Miss Ruth Massey, a show girl with "Gladys" as her stage name, engaged at the Cohan Grand Opera House, ended her life by inhaling gas in her kitchenette apartment at 421 West 130th street, on Friday afternoon. She was twenty-one years of age and had been in the profession four years.

Dressed in a new black silk gown and wearing her diamonds, she arranged things in her kitchenette and then stretched herself out on two pillows in the kitchen, turned on the gas and awaited death. Her sister, Mrs. Massey, her mother, Mrs. Massey, of Superior, Wis., she died in the East Dearborn Hospital shortly after being admitted.

No reason for the suicide is forthcoming from family or friends. It is said, however, that love for a New York man caused her to end her life. Her sweetheart had fired her for months and only lately the wires ceased to arrive.

Chester Massey, a brother, is the head of the Massey Show Company, Superior, Wis. Mrs. Mary Massey, her mother, could give no reason for her daughter's death. She said that her Olive was sealed and was not opened by the police.

THEN THE RING DISAPPEARED

Scene: The cafe at the back of the Log Cabin, 521 S. Clark Street, where these things happened last night. H. J. Edner, proprietor, speaks:

"It was sitting at the table kind of fuddled up on one of his piano players and says: 'Where's your ring?' I see it, I say, and shows my \$300 sparkler. Then he says: 'Where's the rest of the ring, son?' and says: 'You talk to me, sir,' he says."

"I got a reminder of my taxi, but I wasn't very clear, so I went out to see about it. Two men pushed me inside and drove away. I saw a man in a suit and one of them gave me a bust in the jaw and the other grabbed the ring. Then they drove away."

Therefore, the police went to the Log Cabin, interviewed Edner, who said that Schaefer, a former actor and, at present, a waiter, and Mrs. Josephine Goodwin, who is a pianist but had a piano, were arrested, and booked both as accessories to the robbery. Detectives are now looking for a criminal in which the robbery is alleged to have occurred.

ALL SHOWS HOLD OVER

No new attractions are scheduled for Chicago this week. All are being held over.

"Business Before Pleasure" is in its sixteenth week at the Woods. "Going Up" enters upon its sixteenth week. Guy Bates Post is enjoying his eleventh week at the Strand. "The Overseas Revue" enters its tenth week at the Playhouse. "Oh, Lady, Lady!" races along in its seventh week at the Edgewater. "The Better 'Ole" is in its seventh week at the Blackstone. "The Better 'Ole" enters its seventh week at the Illinois. "Thirty Days" and "Gloria" are other productions holding over. "Moonlight and Honeyuckle" starts on its second week.

GET OFFICIALS APRIL 20th

Theatrical companies in the Lake Building will be able to take possession of their offices around April 20th, according to information supplied by the Hotel office, agents for the building.

It has been arranged that the Western Vaudeville Association, The United Booking Office, Interstate and Orpheum Circuits will be located in the new building. The Chicago collection company, the larger one will also be accommodated. The independent agents have arranged for the new building. The new building, directly opposite. Two train papers are being given offices in the new building.

ALI GOES INTO BUSINESS

Abner Ali, former head of the White Race Actors' Union and Associated Actors of America, has been engaged in the profession and entered commercial lines. He is now manager of the Chicago collection company.

THEATRIC PATIENTS RECOVERING

This week's bulletin, issued by the American Hospital, announces most of the theatrical patients recovering. Among them are E. McDaniel, Fay Warren, Frank A. Gladden, Edith Townsend, F. R. Mullin and Alberta Friebe.

SAIL OVERSEAS APRIL 21

Arthur and Leah Bell, popular in western vaudeville, will sail April 21 as part of an overseas unit. They plan to remain in France for two months, returning here to take up return engagements.

SINGER & HUMPHREY BACK

Miss H. Singer and Fred Humphrey have returned from New York City where they assisted in dedicating the new National Vaudeville Artists Club house.

"ATTA BOY" CLOSÉS

"Atta Boy" closed its engagement at the Olympia Theatre on Sunday night, talking to the road after a successful three weeks' engagement.

TOM KANE OUT OF ARMY

Tom Kane has been discharged from the Camp Grant cantonment and plans to take up return to vaudeville with a new single act.

ELTINGE OPENING APRIL 13

Julian Eltinge's Revue is scheduled to come into the Olympia Theatre on April 13th, and remaining for a fortnight.

OPENS AT ILLINOIS

"Oh, Peggy, Behave," an Owen Davis play, will be in the Illinois Theatre, a summer attraction at the Illinois Theatre.

IZETTA GOING INTO TAB

Izetta has accepted a contract to star with a tabloid production that will travel out of Chicago next season.

BENSON BEATS OFF "FLU"

Edgar A. Benson, local agent, is able to be back again after a severe attack of influenza.

MALDEN STOCK BREAKS RECORD

MALDEN, Mass., April 6.—"The Eyes of Youth," put on by the People's Stock, at the Auditorium, is breaking records for a stock run here. The bill drew such big business that the company decided to hold it over for next week. Director Arthur Ritchie has made an enviable reputation here but in the staging of "The Eyes of Youth" he has fairly outdone himself. The consensus of opinion is that it is the best production ever given by the local company.

BLANEYS GET 7TH AVEUE

Charles E. and Clara Clay Blaney last week concluded negotiations whereby they acquired control of Low's Seventh Avenue Theatre. The new season of the house gives the Blaneys three New York theatres, the other two being the Yorkville and the Strand. They will open the Seventh Avenue early in May with a stock company composed of capable players. Their Broadway Theatre will close next week later. The Yorkville is now playing to capacity houses.

MARY DANIELS GETS A CHANCE

Mary Daniels, general understudy of the Blaney Players at the Yorkville Theatre, played the leading role in "The House of Glass" for one performance last week and acquitted herself well. That she has been signed by the Blaneys for two years to play leads. Miss Daniels' opportunity came through the indisposition of Frances McGrath.

HAL OLIVER MUSTERED OUT

Hal Oliver was mustered out of the army and arrived in New York last week after nineteen and a half months in service. He was stationed at Newport News, Va., and was director of the Soldiers and Sailors Theatre Company, staging their shows in England. He was with the Soldier and Sailor show that made a six weeks' tour of Pennsylvania and Maryland.

SALT LAKES SIGNS RAMBEAU

Marjorie Rameau has been booked to play stock star engagements in Salt Lake City, Denver and San Francisco, opening in the first named city on June 1. Miss Rameau will also play two weeks in each city, appearing in "The Eyes of Youth," "Where Poppies Bloom," and "Cheating Characters."

ALICE EARLE IN TOWN

Alice Earle, who, with her husband, Charles F. Fahr, has closed a two-and-a-half weeks' engagement with the Warren O'Hara Stock Company at New Bedford, Mass., arrived in New York last week.

WILLIAM FLORENCE SERIOUSLY ILL

Wm. J. Florence, a stock actor, recently has been stricken with the Western Pennsylvania Hospital, Pittsburgh.

THE NEW YORK CLIPPER

SUPPLEMENTARY TIME GIVEN TO 24 SHOWS

SOME GET SEVERAL WEEKS

The Columbia wheel shows that it will get supplementary time after the regular season closes next Saturday as are follows:

"The Girls de' Looks" will play the Gayety, Boston, the week of May 19th. The Empire, Albany, the week of May 26th, and the Gayety, Buffalo, the week of May 28th.

"The Law Kelly Show" will be at the Gayety, Rochester, the week of May 19th, Empire, Albany, the week of May 26th, Casino, Boston, the week of May 28th, and Empire, Newark, the week of June 2nd.

"The Live Girls" will play the Gayety, Buffalo, the week of May 19th, Gayety, Boston, the week of May 26th, and the Casino, Brooklyn, the week of June 2nd.

"Oh Girl!" is at Port Huron Sunday, May 19th, Gayety, Toronto, the week of May 19th, the Gayety, Buffalo, the week of May 26th, and the Gayety, Buffalo, the week of May 28th.

"The 'Hip, Hip, Hooley Girls'" Gayety, Detroit, the week of May 19th, Empire, Albany, the week of May 26th, Gayety, Toronto, the week of May 28th, and the Gayety, Buffalo, the week of May 28th.

"The 'Hostonians'" will play the Star and Garter, Chicago, the week of May 18th, Gayety, Boston, the week of May 19th, Empire, Albany, the week of May 26th, and the Casino, Boston, the week of May 28th.

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burg and Poughkeepsie the week of May 19th.

The "Bowers" go to the Casino, Baltimore, the week of May 19th, are open the week of May 26th, then are at the Palace, Baltimore, the week of June 2nd and the Gayety, Washington, the week of June 8th.

Mollie Williams Big Show will play the Casino, Philadelphia, the week of May 19th, Miners' Bronx, the week of May 26th, the Majestic, Jersey City, the week of May 28th, and the Empire, Brooklyn, the week of June 2nd.

Harry Hastings Big Show has the Empire, Newark, the week of May 19th, Casino, Philadelphia, the week of May 26th and the Empire, Brooklyn, the week of June 2nd.

Dave Marion will play the Casino, Brooklyn, the week of May 19th and the Empire, Newark, the week of May 26th.

The shows that do not play any extra time after the regular season are Al Horner, Bohannon Show, Ben Tons, Harry the Day, Golden Crooks, Irwin's Show, Liberty Girls, Paul and Rose Sydel, Sam Howe Stoves and Pillard, Sporting Widows, and Watson's Best Trust.

Sam Rabin's show will have the Casino run at the Columbia, New York, opening May 19th.

WATSON TO ENLARGE HOUSE

PATERSON, N. J., April 8.—Billy Watson, owner of the Orpheum Theatre, this morning announced on Monday that his management company shows has just ordered 198 additional opera seats and 122 mezzanine box seats from the Port Huron Company, Commencing June 1, the entire theatre will be reconstructed, redecorated, and with the new seats, will have a seating capacity of 1954.

The new seats will be in terra cotta and gold. The new mezzanine boxes will be carpeted and finished off with brass rail, the chairs being white.

MINSKY HAS NEW PEOPLE

The Minsky Brothers have engaged the following for their policies in the Garden: George Walsh and Dolly Street, to open next Monday, Carrie Finnell, Caroline Warner and Kitty Madison opened this week. The latter were booked through Rosen and Richards office.

Mark Thompson will close next week and Helen Russell closed last Saturday.

Jack Perry has been engaged as producer and manager.

MANAGER AND PRIMA DONNA WREED

MINNEAPOLIS, MINN., Apr. 8.—Florence Turner, well known in burlesque as a prima donna, and Bob Schoenberger, manager of the "Pacemakers" playing the Gayety Theatre, this city, were married today at the National Hotel here.

FRANKIE NIBLO OUT OF SHOW

PHILADELPHIA, Apr. 8.—Frankie Niblo was taken ill during the matinee of "Cheer Up America" at the Casino, yesterday, the wife is one of the cast about two weeks, it is claimed.

RUBIN REPLACES LAMBERT

PHILADELPHIA, Apr. 8.—Rubin, a Hebrew comedian, joined the "Cheer Up America" company at the Casino, here, Monday, replacing Eddie Lambert.

EDIE MAE LOSSES FATHER

PHILADELPHIA, Apr. 8.—John Smith, father of Edie Mae, prima donna of the "Million Dollar Dolls," died at his home yesterday of pneumonia at the age of seventy-four.

ROSE AND HILL CLOSE

CHICAGO, Ill., Mar. 30.—Rose and Hill closed with Pats Clark's "Oh Girl" company here today. Vivian Lawrence joined the show in its last performance.

AMERICAN TO DROP SOME SPLIT WEEKS

SCHENECTADY IS INCLUDED

When the American wheel starts revolving again next season, a number of changes in both houses and route will be found.

The Hudson, Schenectady, will close as an American Circuit house with the "Tempters," Saturday night. It is stated that arrangements are under way to fill these four days in Elmira, Ithaca, Auburn and one other city near by.

Chester, which now splits with Camden, will close Saturday night with "Pats de Nights." These three days have not been filled in as yet.

Nottingham has discontinued last Monday night, the "Lid Lifters" being the last show to play there. The shows have been closed on Monday night at the Camden and Chester week, with Easton following on Tuesday, Wilkesbarre being closed the next day. The policy on Monday has not been filled in, as yet, and may not be for the balance of the season.

TEAR DOWN "HIGH FLYERS" PAPER

Chief of Police Hayes, of Hoboken, ordered, last week, that posters advertising the "High Flyers" show be torn down from the walls where the paper had been posted by O'Grady.

There is a law in New Jersey which makes it unlawful for any show to be posted before it is posted on fence or exhibited on a wall. The case of the "High Flyers" show, owned by Charles Barker, which played last week at the Empire, Hoboken, the police claim the paper was not shown to them in advance.

Activities in New Jersey against bill posting were started three weeks ago in Jersey City, where "Salome" the picture featuring Theda Bara, was being presented at the Municipal Theatre. Several charges of organizations to remove the bill posting and window display cards being exhibited in connection with the picture, and the police were asked to act in the matter. The "Salome" display matter was withdrawn.

In the same city two weeks ago, in the Rev. Thomas B. Larkin, of St. Bridget's Roman Catholic Church, called the attention of Mayor Hughes to the poster and to "suggestive, indecent, immoral and impure billboard advertising."

ABBOTT IS CLEARED

The Grand Jury, in Brooklyn, having refused to indict Frank Abbott, manager of the Crescent Theatre, the charge against him of running a lottery in connection with the "Country Stars" night was dismissed, last Thursday.

Abbott was held for the Grand Jury following his arraignment in the Adams Street Magistrate's Court, four weeks ago. His defense was that he charged nothing from the lottery but the prizes of drawing prizes given away from the stage, a custom in vogue in neighborhood theatres throughout the country.

Had Abbott been indicted and later found guilty, his case would have established a precedent for the State to have nated the "Country Stars" nights in theatres throughout the State of New York.

RE-SIGNED AS SOUBRETTE

Ebhel Shutta has been re-signed for next season by Frank Lador's "Goddesses."

"AMERICANS," WITH NEW CAST, SCORE HEAVILY AT STAR

Hughes Bernard's "Americans," with additional changes in the cast, scored a success at the Star last week. "The show opened in the Star early in the season. The new cast, which included the American Clark, who is considered by many to be a fine actor and knows how to humor situations, so that they get the proper result. He can wear clothes and is a class clown. Bernard does a tough bit which he handled ably well. His belated in the second, and which the cast had been all changed around.

Clark works hard in the show, in fact he is working from the time the curtain rises until it falls at the end of the performance. His great idea was to make an opportunity to rest, keeping after them all the time, and he keeps the show going along with plenty of speed. Clark is a fine actor and knows how to humor situations, so that they get the proper result. He can wear clothes and is a class clown. Bernard does a tough bit which he handled ably well. His belated in the second, and which the cast had been all changed around.

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HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Rip Snorting, Sure-Fire Song Hit JA-DA JA-DA Special Stage Versions for Any Kind of Act	By BOB CARLETON
2	Eddie Cantor's Big Hit with the "Follies" JOHNNY'S IN TOWN He Says: "It's the Biggest Hit I Ever Sang"	By JACK YELLEN and ABE OLMAN
3	Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys"	By JACK CADDIGAN and CHICK STORY
4	The Most Magnificent Song of the Period THE ROSE OF NO MAN'S LAND A Tribute to the Girls Who Took Care of Our Boys	By JACK CADDIGAN and JAMES A. BRENNAN
5	A "Kiss" Song That's Different THE KISS THAT MADE ME CRY A Sure-Fire Ballad Hit	By JOE BURNS ARTHUR FIELDS and ARCHIE GOTTLE
6	A New and Novel Rag Song ANYTHING IS NICE IF IT COMES FROM DIXIELAND Just the Kind You've Been Asking for	By GRANT CLARKE GEO. W. MEYER and MILTON AGER
7	Everybody Loves to Sing This Wonderful Song YOU'LL FIND OLD DIXIELAND IN FRANCE A Southern Ditty a la Francaise	By GRANT CLARKE and GEO. W. MEYER
8	Well, You Know Now, Where to Get It! WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE? It's a Hit—Therefore, Consequently, We Publish It	By SIDNEY MITCHELL and ARCHIE GOTTLE
9	A Toast Song to Our Sea Heroes THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK Even the Soldier Boys Love to Sing It	By HOWARD JOHNSON U. S. N. and IRA SCHUSTER
10	It's a Scream—Takes the Sting Out of Mental Hurts HOW ARE YOU GOING TO WET YOUR WHISTLE (WHEN THE WHOLE DARN WORLD GOES DRY)	By FRANCIS BYRNE FRANK MCINTYRE and PERCY WENRICH
11	Plenty of Screams, Without Vulgarly EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY Self Adjusting—Will Fit Any Spot	By WILLIAM J. JEROME and JACK MAHONEY
12	That Peach of a Novelty Rag Jazz Hit EVERYTHING IS PEACHES DOWN IN GEORGIA It Has the Kick That Does the Trick	By MILTON AGER and GEO. W. MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
118 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 W. Erie Bldg.
BUFFALO, 445 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

ENTERTAINMENT

RICORDI CO. LOSES PHONOGRAPH SUIT

Court Decides It Can Not Claim Mechanical Instrument Protection Because Composer Is a Canadian

According to a decision rendered last week by Judge J. J. Connelley in the United States District Court, a Canadian composer can not claim the protection offered by the mechanical instrument clauses of the copyright act and a phonograph or other reproducing company can make and sell records of his compositions without obtaining the customary license or the payment of any royalties from the sales of the records.

If it be a song, the fact that the words of the number are the work of an American citizen avails nothing and the whole composition can be reproduced without payment of any kind.

This, in effect, is the decision in the case of G. Ricordi & Co., Inc., against the Columbia Graphophone Company for an injunction and damages for the manufacture and selling of records of the song "Dear Old Pal of Mine" by Lieut. Gitz-Rice and Harold Rice, which was decided in favor of the defendants, the Columbia Company.

It came out of the fact that the Columbia Company manufactured and sold records of the song, which was duly registered, without obtaining permission from Ricordi & Co., and without the payment of royalty as provided for in the copyright act.

The Columbia Company contended that it had a right to mechanically reproduce the thing in question without permission or royalty payment because Rice, the composer of the music, is and was a Canadian, to whose compositions and recordings the Copyright Act, in so far as the mechanical reproduction rights are concerned, do not apply, and that it could not grant similar rights to citizens of the United States.

It further contended that the words of the composition, although by an American citizen, could not be classified as a musical work and cannot be protected by the mechanical clause of the copyright act.

In his decision dismissing the application of Ricordi & Co. for an injunction, Judge Connelley said in part: "That defendant is right as to its first contention is too clear to require discussion. Under the Canadian copyright act grants similar rights to our citizens, the protective features of the statute in respect cannot, under the statute, be extended to her citizen. Finally, 'musical copyright,' 'musical composition' and 'musical work' do not include a composition which may be music alone and words and music. Here the music was copyrighted by the composer of Rice.

"As the musical composition of Rice (without the words) could not have been copyrighted, the words of the composition it adds nothing to the rights of the parties that the words were written by a citizen of the United States. For the music which counts in invoking the rights accorded by the statute.

"A different question might have been presented and a different disposition might have followed, if the music had been copyrighted by the American citizen and the words had been written by the Canadian citizen or if, for instance, an American citizen had set to music some poem, verse or other literary composition which was in the public domain.

FOX HAS COMEDY SONG HIT.

The Sun Fox Publishing Co.'s novelty instrumental hit, "The Raggedy Man," has in response to many requests been issued in song form, and this week has been released in the English version. Harry D. Kerr has supplied the lyric which is a gem.

"NEVER AGAIN" SAYS SEAMON

Carl Seamon, the pianist, volunteered to furnish the accompaniments for May Melville, who appeared at a fashionable charity affair held at the Hotel Plaza one day last week. Seamon, attired in his best clothes, carefully draped his overcoat over the back of a chair near the piano and went through his portion of the entertainment. At the conclusion he turned for his overcoat and found to his dismay that it had disappeared, and a search failed to locate it. "Never again," said Seamon, in relating the incident. "In future I'll sit on the coat, just as I used to do when I played in a small time place house."

CLARK-BALL NEEDED \$1,000.

The entertainment and ball tendered to David J. Clark, at the New Amsterdam Hall on Thursday night netted over \$1,000 which has been turned over to the ex-singer.

The affair was a big success and several hundred people prominent in the theatrical and musical world attended. The list of entertainers included Irving Berlin, Sophie Tucker, Whiting and Burt, Jack Kraft, Jim Moore and Miss Lee, Lou Reed, and the Melhinger, Maurice Diamond and others.

HARRIS HAS COMEDY SONG HIT

Chas. K. Harris has a comedy song hit in the new novelty number "The Yawp Boys." Have made a Wild Fresh Baby Out of Me," "The Yawp Boys" and "The Yawp Boys." Sophie Tucker, Brown and Baby is singing it nightly and it is one of the big hits of her act.

THREE SONGS IN BIG ACT

Harry Von Tilzer has three songs in the Van Gundy show which is playing this week at the Orpheum. "Can You Take Wild Women?" "Somebody's Waiting for Me" and "The Yawp Boys." "The Yawp Boys" are all being featured by the clever singers.

SAM COSLOW WITH MILLS

Sam Coslow, formerly with the F. B. Haviland Pub. Co., is now professional manager for Kerry Mills. He is also writing songs for the firm, his first number being a syncopated ballad entitled "After All This You Done to Me."

PAT ROONEY SINGS "FRIENDS"

Pat Rooney is shaping the new first song "Friends" and although the dancing comedian never attempted a song of that nature before, he is scoring one of the hits of his act with it.

GEO. GRAFF WITH WORLD CO.

George Graff, the songwriter, is now with the World Music Corporation, a recently organized publishing company, with office on West 45th St.

COHEN'S WEDDING ANNOUNCED

The wedding of the professional manager for Chas. K. Harris, has been announced for April 26th. Mr. Cohen will marry Miss Stoll, formerly secretary to Mr. Harris.

HAROLD WEEKS ON WAY EAST

Harold Weeks, writer of "Blindfold," "Chong," and other popular numbers, left Seattle on Saturday for New York. He will spend several weeks in this city.

WEST SUEED FOR DIVORCE

Eugene West, the songwriter, is being sued for a divorce by Mrs. West, who is known on the stage as Katharine Henry.

WILLIE WESTON IS ILL

Willie Weston, the songwriter and actor, is suffering from a severe cold, which has been unable to work for several weeks.

FRED BELCHER BACK FROM PACIFIC COAST

Musical Business Booming in All West, Says Music Man, Back After Six Weeks' Tour

Fred Belcher, last of Jerome H. Remick & Co., returned last week from a six weeks' tour of the West on which he visited all the principal cities on the western coast. "The musical business is booming," said Mr. Belcher, "in all the cities along the coast from Los Angeles to Seattle. There are many music stores in the large towns and cities and music is even more of a feature in the restaurants and safe than in the East."

"There are scores of fine orchestras in the cafes and theatres and popular songs and instrumental pieces are exploited in a remarkably effective manner. The big interest in music along the coast is responsible for some fine musical organizations and a crop of excellent composers and writers have come to the front as well."

"While on the coast I secured the publishing rights for a number of new compositions, several of which are big successes out there and will reach the East shortly. Among them will be 'My Way' by Coburn and Rose; 'The Ritz-Ritz Rag' by the same writers; and 'What Is the Harm in a Bit of a Waltz' by Elmer Clayton and Norman McNeil. This number will be featured in the new Dorothy Foy show at the Orpheum."

"Another new composition which is popular on the coast and for which we have secured the publishing rights is 'My Little Girl' by Chas. Schenker."

The Remick Company is excellently represented on the western coast and has large retail establishments in Los Angeles, San Francisco, Portland and Seattle.

JACK MILLS IN CHICAGO

Jack Mills, professional manager of the McCarthy & Fisher Co., is spending a few weeks in Chicago assisting the professional staff in that city in popularizing the two new song successes recently released by his firm.

"They are, 'Eyes That Say I Love You' and 'Everybody Wants a Key to My Cellar.'"

ALL WANT TO PLAY

According to Dick Jess, who is staging the big ban hall game between the actors and songwriters at the Polo Grounds next Sunday, the demand to play is "Every body connected with a publishing house, and Jess wants to get into the game, and if we accepted all the offers, there would be more men on the field than in the grand stand."

AUSTRALIAN MUSIC MAN COMING

Frank Albert, a member of the Australian quartet of J. J. Shert and Son, sailed from Australia last week. He is accompanied by his wife and daughter.

NOVELLO IN PICTURES

Ugo Novello, the young composer, writer of "Keep the Flame Pure Burning," is appearing in pictures this week in the big time houses. The films show him at the piano at one of his own compositions.

TOMBES HAS A NEW SHOW

Andrew Tombes will be seen next season in a new show by Frank Stammers. C. B. Maddock is to produce the piece and it will be a new song success, being written by Henry Marshall.

BUD DE SYLVA RE-SIGNED

Bud De Sylva, the composer, has re-signed with Jerome H. Remick & Co.

F. W. WOOLWORTH DEAD.

Frank Winfield Woolworth, head of the great Woolworth chain of stores, which revolutionized the music publishing business, died on Tuesday at his home in Glenside, Pa.

Mr. Woolworth, who opened the first 5 and 10-cent store, was born at Edman, N. Y., the son of John and Sarah Francis Woolworth. He started as an office boy without salary when he was past twenty-one, yet amassed a fortune that had him one of the leading business men of the world.

The Woolworth Company, at the time of the recent death, operated more than 850 stores throughout the United States and Canada and several in England. It was capitalized at \$65,000,000. Paying cash for his goods was the slogan by which Mr. Woolworth built up his enormous business.

The Woolworth stores were the first to retail music at ten cents, and even built up an enormous business in this line. Over 600 of these stores handle music today.

GREENE ON ORPHEUM CIRCUIT

Gene Greene and Beth Mayo are meeting the public with the Orpheum circuit where Greene is featuring a repertoire of new and up-to-the-minute songs. Among them will be "The Yawp Boys," "Salvation Lassie of Mine," "Johnny's in Town," and "Chong." Greene was the first to sing "The Yawp Boys" on the Orpheum circuit, where it is a decided hit. "Chong" is also a big success with him and through his agency assists him in singing the number. All these songs are from the Peist catalogue.

SHERWOOD HAS NEW WALTZ SONG

"Shadows" is the title of a new waltz song by Ray Sherwood and Howard Sutherland. The song is being featured at the official number for "Shadows," the Goldwyn feature film in which Geraldine Farrar is to be featured.

The song is published by the Vandaloo Music Company, which is planning a big advertising campaign in connection with it.

HARMS CO. GETS NEW PLAYS

The T. B. Harms Co. has arranged to publish the music of "It's Up to You," a musical comedy by the lyricists A. G. Delamater and music by William Frederick Peters. The piece will open out of town in the Eastern States and a preliminary tour will be seen at a prominent Broadway house.

PETERS WRITES NEW PIECE

William Frederick Peters, the composer of "It's Up to You," has composed the musical setting for "Through the Ages," a new spectacular play by Guy Bolton and George Middleton. The piece will be presented by Constable.

CLAIRE WITH MUSIC HOUSE

Sideline Claire, former of the seaside village act of Horton and Claire, is now connected with the professional department of Gilbert & Friedland, Inc.

PARIS CAN NOW HAVE MUSIC

Amazons, April 9.—Under a new regulation cafes and restaurants will be permitted to remain open until 10.50 p. m. beginning this week and will be allowed to employ orchestras and other forms of music.

RITTER TO MANAGE BALL TEAM

Maurice Ritter will manage the Music Publishers' team, which will play the Actors' organization at the Polo Grounds next season.

RICHMOND HAS NEW JOES

Bid. Richmond for several years with the J. H. Remick & Co. house, is now with the Gilbert & Friedland, Inc.

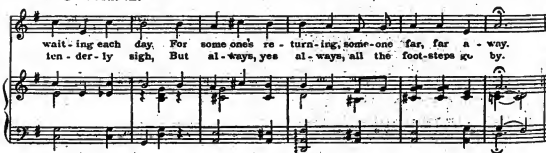
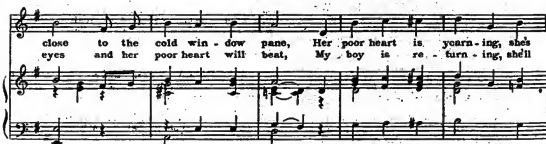
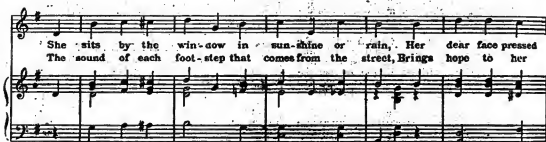
6 BIG HITS

A
Comedy Riot!**CAN YOU
TAME WILD
WIMMIN'?**A Sensational
Hit!The Best Comedy French Song
Hit On the Market!**PUT HIM
TO SLEEP WITH
THE
MARSEILLAISE**AND WAKE HIM UP
WITH AN OO LA LAA
Sensational
Hit!**JIM-JIM
I
ALWAYS KNEW
THAT YOU'D
WIN****HARRY VON TILZER**

STARTING WITH THE GREATEST

SOMEBODY'S WAITING

HERE'S YOUR COPY. W

Somebody's Waiting For SomeoneWords by
ANDREW B. STERLINGMusic by
HARRY VON TILZER

Copyright MCMXIX by Harry Von Tilzer Music Pub. Co., 222 W. 46th St., N.Y.

A HIT!

THE BEST RAG BALL

THE PICKANINBEN BORNSTEIN
Manager**HARRY VON TILZER**

222 West 46th St.

CHICAGO: 143 N. Dearborn Street. EDIE LEWIS, Manager.

BOSTON: 220 Tremont Street.

N TILZER

AND WRITTEN IN TWENTY YEARS

NG FOR SOMEONE

FOR ORCHESTRATION.

6 BIG HITS

Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the
way Some-bod-y's wait-ing, watch-ing and wait-ing day
by day At night there's a light in the win-dow for
some-one a-cross the foam And some-bod-y's wait-ing for some
one I won-der if he'll come home. he'll come home.

A
Comedy Riot!

CAN YOU TAME WILD WIMMIN'?

A Sensational
Hit!

The Best Comedy French Song
Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP
WITH AN OO LA LA

Better
Than Ever!

I WANT A DOLL

ON THE MARKET
Y'S PARADISE

A HIT!

MUSIC PUBLISHING CO.

MURRAY BLOOM
Prof. Mgr.

New York City

HARRISON, Manager.

PHILADELPHIA: Keith's Theatre Bldg. HARRY LINK, Manager.



An Interview With the McCarthy & Fisher Boys

In making my rounds of the different publishers, looking for scandal, I drifted into McCarthy and Fisher's, and the first man I met was Fred Fisher.

FRED FISHER

I asked Fred Fisher what he thought was the best song in his catalog, and Fred said: "There is no such thing. We have so many wonderful songs and each one is so different from the other that it is almost impossible to pick which is going to be the biggest hit. Right now I think that 'EVERYBODY WANTS A KEY TO MY GELLAR' by Ed. Rose, Billy Baskette and Lew Pollock, is a safe bet for the biggest comedy song hit of the year; but you cannot overlook the other comedy songs we have, such as 'RIP VAN WINKLE SLEPT WITH ONE EYE OPEN,' 'OH SUSIE BEHAVE,' and 'BALLYHOO BAY.' Can you imagine such a thing as having four great comedy songs at one time? I suppose if I mention some more songs you would say I am raving, but on the level, did you ever think we could pick up a song like 'KISSES' and make it one of the biggest hits in the country? Lyran Cowan and Alex Sullivan who wrote 'KISSES' certainly deserve a lot of credit, and they have given us a waltz song entitled 'I CAN'T SEE THE GOOD IN GOOD BYE,' which looks like another one of those things. Well, I have got to go along now and rehearse that act in the front room on Jimmie Monaco's new 'daddy' song, and say, it is 'THERE'S ONLY ONE THAT I WOULD EVER LOSE MY SLEEP FOR AND THAT'S FOR DADDY.' It is one of those clever little rag songs that only one 'Jimmie' can write." So long. Why don't you go upstairs and see Jack Mills for a minute if he isn't too busy."

JACK MILLS

I found Jack Mills on the third floor demonstrating for several acts and had to wait nearly half an hour before I could even get him to give me a tumble. I finally got him in a corner and told him what Fred Fisher said about songs and then Jack started his spiel, which was something like this: "What Fisher told you was the truth. We have such a big catalog of regular songs—that I am nearly swamped. Fisher was too modest to talk about his own songs, but I want to tell you that his new song, 'EYES THAT SAY I LOVE YOU,' is the surest fire hit the house ever had. It is a real Fisher melody and the song lends itself to so many angles that anybody can sing it. I'll bet we have twenty-five different choruses on 'EYES' and ten different double versions. Just keep your eyes on this baby. It is going over as sure as the Lord made little apples. Another great song is Grant Clarke and Jimmie Monaco's first song with the house, called 'WHEN YOU HEAR A DREAMY WALTZ MELODY.' Now, after all has been said and done about waltz songs, you can take it from me this song is going to walk away with the bacon. Just wait until you catch it once from the front of the house, you will rave about it as much as I do. Nothing can stop it."

Just then Jack Glogau walked into the room and Mills left me with him.

JACK GLOGAU

After congratulating Glogau for his good judgment in connecting himself with a live wire house, I asked him for a little scandal, but all he would talk about was songs the house is publishing. He elaborated on what Fisher and Mills had already told me, but he gave me a little more song talk. "Say, did you hear Sam Lander's and Phil Baker's novelty song, 'LOVERS' LANE IS CROWDED AGAIN?' Some title, eh? Well it is some song, right up to the minute and a laugh in every line. We have another great novelty song by Shelton Brooks, 'TELL ME WHY YOU WANT TO GO TO PAREE. WHEN YOU CAN GET THE SAME SWEET LOVING HERE AT HOME.' You know Shelton never wrote a bad one and you can bank all you've got that this one is a pip. This number is going to put all the 'parlez vous' songs in the shade."

Just then someone called for Glogau and he left me flat, so I took a chance and knocked on the door that leads to "Smiling" Leo Edwards' office.

LEO EDWARDS

Leo was there and asked me to sit down while he played his new one-step, "CASTLES IN SPAIN," which is a corking number. Then I asked him about songs. Leo said: "We have one ballad in the house that is going to make us a fortune just as sure as you live and that is 'MY LADDIE,' by Howard E. Rogers and Harry Akst." I heard the song and agreed with Leo. I thought I had heard enough songs for one day and started downstairs, where I ran into Jack McCoy on the second floor.

JACK MCCOY

"Well, Jack," I said, "I thought I would drop in for a minute, but I have been here for two hours. You certainly have a wonderful catalog." "Did you hear the songs?" asked Jack. I told him I did. "I'll bet you didn't hear my favorite ditty," and I asked him what that might be. He grabbed me by the arm and dragged me into a rehearsal room and played me an Irish song by Billy Tracy, Kate Ellmore and Sam Williams, entitled "IF I KNEW THAT IRELAND WAS FREE." That capped the climax. I heard every conceivable kind of song under one roof that any performer might want to use. I even heard "STADIE HARROVITCH—TELL ME WHICH IS WHICH," a great clean comedy Jew song. I started for the front door and bumped into general manager, George Friedman, whom the boys refer to as "Boss."

GEORGE A. FRIEDMAN

He asked me into his beautifully upholstered, red and white, mahogany furnished office and offered me a Fatima. "Well, George," I said, after I sat myself down in the \$500.00 guest chair, "this is a great institution you have and a great bunch of boys, and the greatest bunch of songs I ever heard." "Do you think so?" said George, "well you haven't heard anything. In about four weeks we are going to hand you the greatest surprise of your life. We are going to make every band and orchestra leader in the country hear a stack of manuscripts, the most wonderful catalog of instrumental numbers they ever heard." He showed me a stack of manuscripts and out of it, he selected what he termed the "cream." They were "ARDELIA," Oriental Fox Trot by Felix Bernard; "LOVE STARS," Waltz, by Leo Edwards; "TAWATHA WALTZES," by Jimmie McHugh; "SONG OF OMAR," Oriental Fox Trot, by Leo Edwards; "STAR OF LIGHT," Oriental Fox Trot, by Jacques Adrian; "CASTLES IN SPAIN," One Step, by Leo Edwards; "BUDDIE," Oriental Fox Trot, by Lew Pollock. Then he sent for Arthur Lange, who designs the plays that go over the songs, and if what I heard was in those manuscripts, McCarthy and Fisher, Inc. have nothing to worry about.

KROUGH and Edel are doing a new act. This Friday has been engaged for "First Is Last."

Major Reginald Barlow returned from France last week.

Thompson and King are playing a new act over the Moss Cinema.

Will B. Johnstone is to write a new comedy for the Shuberts.

Wm. Ludner sailed April 5 with the Y. M. C. A. Overseas Unit.

Jessie Busley has been engaged as leading lady of "Nightie, Nightie."

Aaron Ross has joined Allen and Green's producing department.

John Wright has been engaged for the incoming role in "Nightie, Nightie."

Hugh Ward has purchased the Australian rights to "Please Get Married."

Harry Miller and Lew King will soon play vaudeville in a new act.

Philip Moeller has sold his four-story house on West Seventy-fifth Street.

Donald McDonald has been engaged by John P. Slocum for "The Lady in Red."

John Cort was in Terre Haute last week with his "Fiddlers Three" company.

Ramon Blanchard has been engaged for "Maruxa" at the Park Theatre on April 19.

Charles S. Reid is rehearsing a piano act which he will present in vaudeville shortly.

Dan Dawson, of the Drury Lane Theatre, London, has been engaged for "Come Along."

Marie Carroll is taking a two weeks' vacation after closing with "The Kiss Burglar."

Roland Wager has been engaged by William Harris, Jr., to appear in "First Is Last."

Robert Whittier will shortly open "An Economy of the People," which he has rehearsed.

Louise Emery returned to the east of "Fenny Wise" at the Punch and Judy, last week.

Richard Pyle will open Thursday as the leading juvenile in "Leave It to Jane" in Worcester.

Mildred Stuart, with the act called "The Radio Party" is laid up with la grippe.

Max Montezelle, producer of "A Burgomaster of Belgium," sailed for England last week.

Anna Hinkle has joined the "Flo Flo" Company at the Forrest Theatre, Philadelphia, Pa.

Helen Greenleaf Patterson has been added to the dancers of "Lampshade" in "Everything."

Lieut. Walter F. Wagner has returned to New York after eighteen months' service in France.

Ethel Du Fre Houston has been engaged for "Come Along" at the Nora Bayne Theatre.

Harold Fuller Mallah will join the cast of "10 East" as soon as he is mustered out of the army.

Marie Chambers, Burford Hampton and Suzanne Morgan have been engaged for "Nightie, Nightie."

ABOUT YOU! AND YOU!! AND YOU!!!

Maudie Hasford has been engaged by Arthur Hopkins for the leading woman's part in "The Jest."

Al Hanson has moved his office from the Strand building to the fifth floor of the Putnam Building.

Paul Dasher, formerly well known in stock, is now booking with Lillian Ward in the Putnam Building.

Edward Forbes and Harry Lyons will soon be seen in "Buddy, Pal," a new sketch by Alice E. Ives.

Perry Norman has been engaged for the special matinee of "Skunkatin'" at the Greenwich Theatre.

Henry L. Moss, the "Oklahoma Kid," will sell with the Overseas Theatre League for France on April 12.

Barbara Gordon has been engaged as leading woman for Otis Oliver's "The Naughty Bride" Company.

Dan Swan will appear in a new series of dances tomorrow (Thursday) afternoon at the Selwyn Theatre.

Mrs. Mary Worrwick is doing the press work for the Spanish organization soon to open at the Park Theatre.

Wallace Carrell, an actor, had Daniel Hutchinson arrested last week on the charge of having stabbed him.

J. P. Whitsett has secured a lease on the Rockville, Ill. Opera House. He will open it with motion pictures.

Grantley and Deen will shortly be seen in a new act written by A. S. Tenney, called "The Wedding."

Jack Kaskell, former producer for J. C. Wainwright of Australia, arrived in London last week to do some producing.

John Campbell is "making the designs for the scenery and costumes of "Dark Rosaleen," the new Balasce piece.

Ed Waterman has signed with the Subilla Company to appear in "Propinquity," George D. Parker's comedy.

Louise Emery has returned to the east of "Fenny Wise," starring in Punch and Judy. She has the part of Amelia Dobbin.

Marie Chambers, Burford Hampton and Suzanne Morgan have been engaged by Adolph Klauber for "Nightie, Nightie."

Oliver Watts, actress and wife of William Farman, is mourning the loss of her mother, Mrs. Sarah Watts, who died last week.

Molly McIntyre will appear in musical comedy next fall under the direction of William Wade Hishaw, of the Opera Comique.

Elsa Ryan is to make a long tour in "The Circus" starring in Elmer in the near future and extending to the Pacific.

Max Rogers will open new offices at 1644 Broadway, April 30. He will make a specialty of producing musical shows and revues.

Georgette Bessanot, a contralto from Italy, who recently arrived in New York, has signed with the Metropolitan Opera Company to sing principal roles next season.

Kahn and Burman have opened an act from their Brooklyn studio in Room 502, Putnam Building. Among the recent offerings are "The Flying Feet" and "The Flying Feet," featuring act and decorations for the Seven Devils.

Letter Longman has secured the American rights to "The Mob," by John Galsworthy, and will present it in New York next fall.

Pauline Harris, formerly co-star with Tom Alkin in "Harvest Days" is playing the heroine in "Kitty's Cove" in vaudeville.

Mr. and Mrs. Frank A. Gregory are having a new act written by A. S. Tenney. It is a song and talk act, with special settings.

Pete Balmor was out of the east of "East Is West" last week due to a slight attack of influenza, and Helene Slonoff took her part.

Joseph C. Farber, the carnival man, had his finger cut off by a motor on a new amusement device he was trying to perfect, last week.

Vera Flisley, Edward Ellis, Mitchell Harris and Grace Henderson have been engaged for "O'Foggy, Behave," Owen Davis's new play.

Frank Huyler will tour vaudeville after he closes with Chauncey Olcott in "The Voice of My Brother," in an act used by Walter Morrison.

Burt and Nate Bolton, known in vaudeville and other branches of the show world as musicians, have lost their mother, who died in Bilsland, Mich.

The Prince Mink Quartette was the feature of the program of the Concert Dinner Dance given last Sunday evening at Murray's Roman Gardens.

Mabel Burke, who sings regularly at the Fifth Avenue, went down to Proctor's Twenty-third Street last week, where she offered a few singing lessons.

Lois, Walter Wagner has formed a partnership with Gilbert Miller and will go to London, Eng., to join him in his producing operations in that city.

The Berwick Brothers are one of a number of acts brought from the coast by Paul Allen, of Allen and Green. They have booked it over the Fox time.

Oscar Eagle, who staged "Susan Lennox" for the Shuberts, has returned from Washington, where that show opened, to rehearse his play for the Shuberts.

Jack Ross, who played the leading role in the circus scene of the Hippodrome, has been mustered out of the service. He was at Pelham Bay.

Ethel Townsend, who closed with "My Irish Cinderella" Company three weeks ago, has gone to Atlantic City, N. J., and will probably remain there for the Summer.

McKay Morris and Leslie Austin have been engaged for "Dark Horses," put into rehearsal by William Harris, Jr., Samuel Shipman and Percival Wilde called the play.

Annie Wardell has had a sketch called "Play with a Past," written for her by A. S. Tenney. The playlet has been taken from Ross's three-act play of the same name.

Mr. and Mrs. George A. Barrett have rejoined the "Girls de Look" burlesque company at St. Louis, Mo., after a two week's absence due to an attack of the "flu."

George Vivian, who recently returned from London, is now stage manager for "Good Morning Judge" at the Shubert. He succeeds Cecil Clowry, who has been engaged for "The Jest."

Mabel Withee, who recently left the "Sisak" show, has joined "Little Simba" at the same place, called "Kathryn Thompson." The latter is now appearing again in "Maytime."

E. M. Harvey may change the name of his show from Harvey's Greater Minstrels to the Hesperian Minstrels, as there are four bridal couples in his troupe already and indications of more.

Adeline Vahl, who played the prima donna role in "Maruxa," Amadeo Vire's opera, is taking place in the Ziegfeld, will have that role when it has its American premiere at the Park here.

Mr. and Mrs. Joseph Belmont and their seventeen girls have been engaged to offer "A Canary Show" and the "Midnight Frolic" on the New Amsterdam road.

Maryland Tyson, formerly of the Tyson Sisters in vaudeville and sister of Anna Sawyer and Mrs. John Q. Jerome, was married at Collingswood, N. J., Feb. 14th, to W. W. Steele, a business man of Philadelphia.

Andrew Rose Wilson, daughter of Frank H. Wilson, of the near East, as the Wilson Brothers, is ill at the Hamelin Hospital, Chicago, where she is recuperating from an operation. She is doing nicely.

Billy Ragsdale and Ella Sims, the former musical roles for the Navy, are featured in a new girl act with nine people, of whom six are in the chorus. A. B. Turner, wrote the play for which a final title has not as yet been chosen.

Robert V. Newman, brother of Alfred Newman, "The Boy Fiancé," musical director of the May Irwin show, has been appointed assistant chairman of publicity for the Field Day of the Actors' Fund of America.

William Morgan, who has managed the Willis Theatre, Zanesville, O., since last fall, has gone to Salisbury, C. O., to resume his position as secretary-treasurer of the Sparks Show, with which he has been associated for several seasons.

W. M. Hoyt, of the Columbia Theatre Building, has a musical act in rehearsal. There are two men and two women in the act, the former playing the concert and one doubling on the piano, while the men play the trombone, one also performing on the violin.

Walker and Cory close with the "Ship Ahoy" act, at Starbuck, N. C., on April 19. On April 28 they will be seen with the Ringling Brothers and Barnum and Bailey Circus, and will tour in the side show. Walker was with the Ringlings in 1910, '11, '12 and '13.

Marjorie Rameau and Hugh Dillman celebrated the completion of the first year of their marriage last Friday night by giving a dinner party at Murray's Roman Gardens. Theatrical people present included Norman Hackett and Phoebe Hunt.

Milt Mooney, whose horse act was at the Hippodrome, never really states that the horse sold at Durand's last week to satisfy a feed bill and which were represented as being belonged to him, were not his property at all, having been turned over to Durand's over a year ago.

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BILLY HARRIS

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SOUBRETTE AT LIBERTY

SMILING NELLIE WATSON

SOUBRETTE DAVE MARION'S "AMERICA'S BEST"

BURLESQUE NEWS

(Continued from page 18 and on to 20 and 30)

KAHN SHOW LAST WEEK ONE OF BEST OF THE SEASON

The show offered by Ben Kahn at his Union Square Theatre last week was the best seen at that house in many weeks. The first part was called "The Sultan's Harem," and was followed by "Frolics at the Seaboard," both by Billy Spencer.

The idea of the "Harem" was carried out splendidly from a production standpoint. The last scene, a market place in which slaves were auctioned off, was carefully and artistically staged by Producer Dolly Plafie. The rest of the performance was put on in the same careful manner.

The comedy, as usual, was in the hands of Billy Spencer and Frank Mackay, who did just enough to keep the audience good natured. James K. Francis did exceptionally well as the Sultan in the first act, and then went to his straight role in the burlesque "Bird Sutton," as Ali, gave a touch of humor to the character which made it pleasing. He also handled himself well throughout the balance of the show.

Miss Lorraine had some good numbers, but was seen to the best advantage in her scenes. Her work in auctioning off the slaves deserved mention, as also did her several other scenes. Her wardrobe looked well from the front.

Louise Pearson offered some pretty gowns and did nicely in her scenes and number. In the comedy sketch with Spencer and Mackay, in one, she was seen to good advantage.

Babe Wellington, whose voice is getting better, had no trouble in getting her numbers over and getting lots of scores. She looked pretty and dapper and wore dresses that were becoming.

So far as personality goes, Miss Dix wins, as without a doubt she has a most pleasing and attractive way of smiling and getting her numbers over. She reads lines nicely and did exceptionally well in scenes. Her selection of dresses matched well with her colors.

Edna, who is working earlier than when we caught her several weeks ago, did very well. She is doing out concrete which joined the show last week, is a far more clever girl than she was last Winter when we caught her at this house. She can now put a number over and dance and she wears some attractive wardrobe. Kahn has three coming good numbers in the Misses Wellington, Dix and De Veaux.

The "Turkish football" bit was worked up nicely by Spencer, Mackay, Fran-

cis, Sutton, and the Misses Wellington, Pearson and De Veaux.

A good comedy boxing scene was acted by M. K. Spencer and Sutton.

Miss Lorraine's "Singapore" number was very prettily staged, with the chorus using pistols and arranging them in different formations during the number.

The "presentation speech" bit was well done by Spencer and the Misses Dix and Lorraine.

The "Turkish football" bit was funny as done by Mackay, Spencer, Sutton and Miss Dix.

The "Market Place" was an excellent finale to the first part.

The "Product" bit pleased the way Spencer, Mackay and Miss Lorraine offered it.

The "underland" bit went well. It was presented by Mackay, Spencer, Sutton and Miss Dix.

The "trip" bit proved its worth when Spencer, Mackay and Francis did it. A dandy diet was offered by Mackay and Miss Pearson, which more than pleased.

The "Jilly of the Valley" bit was well worked up and not overdone. It was offered by Sutton, Spencer, Francis, Mackay and Miss De Veaux.

Babe Quinn also worked in this bit out in the audience and did very well. This scene was amusing and went over big.

The girls in the chorus worked hard in the numbers. The costumes looked well from the front.

CLARK RE-NAMES SHOW

Peter S. Clark will use his former title, "The Runaway Girls," for his Columbia Wheel Show next season. He has signed, Danny Murphy, Ted Burns and wife, Eugene (Rags) Morgan, Carlos De Angelis, now with the Bird of Paradise Company; Harry H. Young, straight; Josephine Yonge, legions prima donna; and Kathryn Adelaide, prima donna.

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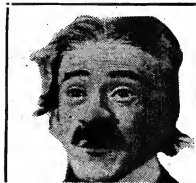
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"SPORTING WIDOWS," WITH HARRY COOPER FILLED WITH LAUGHS

The "Sporting Widows" and Harry Cooper are at the Columbus this week in one of the best shows we have ever seen. It is "All in Fun," and that is just what it is. It is not too long, but it is a good comedy bit after another. It is in two acts with eight scenes.

Jacobs and Jermon have extended themselves in equipping the show with elaborate scenery, artistically painted, and wonderful that is above the average.

Harry Cooper, whose impersonation of a "flop" is well known to burlesquers, as he has been doing it for years, repeated his success at previous seasons. In this role Cooper has no superiors, as he has the idea down to a fine point. He is now working with practically no make-up. He has even done away with the red nose, but gets his material over just as well. He is a fast talker, and his style of comedy was liked Monday afternoon.

Joe Brown is doing an eccentric comedy opposite Cooper, which is of a different type than others. He is a good comedian, and his knock soon won him favor. Frank Ward, a classy looking juvenile straight, pleased with his work. He makes the appearance, looks well and can dance. George D. West, the juvenile, gave a

BURLESQUE NEWS

(Continued from pages 15 and 18)

good account of himself in his scenes and put several numbers over well.

Steve Meyers, as "Ezzie's" General, played the part as it was intended to be played.

June La Veay, a rather attractive brunette, is the prize dancer. She has a voice that shows much promise in the numbers she sang in one of the scenes played.

Allice Lamar, pretty of face and figure, design and material. The French accent she offered. Her costumes were pretty in had a prominent part and really carried it over. She can read lines also and works with confidence in a way to help put scenes over. She did well with her numbers. Her general was very pretty and did the good care she has taken with them this season.

Louise Wright, brunette in type and vivacious in work, played the audience by the way she handled her numbers. She is a pleasing little person, with lots of personality and a good voice. She displays a wonderful work while.

The "French" bit went over for good reason. The Cooper, Brown, Miss La Veay and several chorus girls did it.

The "French" bit was fast and went over nicely. Cooper, Brown, Ward and Miss Lamar were in it. The "punch" of

this hit was the punishment Cooper took when Ward and Miss Lamar struck him across the face and a number of times.

Another good scene, offered in one, was the "Widow" bit in which Cooper, Ward and Miss Wright and two chorus girls appeared.

Brown worked up some good laughs when he acted as maid to the police. The "punch" word, "I can't remember," was well put over. Cooper, Ward, West and the Misses Lamar and La Veay were also seen in this portion.

The "Cafetiere" scene, which closed the first part, offered a number of specialties that more than pleased. Miss La Veay, with a hit after that was over very well. Cooper and Miss Lamar followed with a comedy sketch in which they gave perfect results. There were plenty of laughs in it, and the audience was kept in good humor during its action.

Wright, West and Miss Lamar were hit in the singing and piano act. They opened with Meyers and Miss Wright in a song and West at the piano. Meyers and West then gave an impersonation of Van and Schenck singing one of their Irish numbers. They went so well that they were compelled to sing another number for

an encore. This is a clever trio and could easily clean up on any bill.

Cooper's impersonation of a drunk in the first scene of the second act was well done. It did not overdo it at any time and was extremely funny. Brown, West, and Miss Lamar, assisted in putting the scene over.

In Miss Norton's number, Brown did a lot of acrobatic stuff in working it up. His drop into the orchestra pit and jump back onto the stage again, without any apparent effort on his part, made a big hit with the audience.

The "Insult" hit was well worked up by Cooper, Brown, Meyers, West and the Misses Lamar and La Veay.

Ward did his finger dancing specialty in one and was a decided success.

The "Sporting Widows" is a good show and has a fine cast, catchy music and lots of good comedy.

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IN VAUDEVILLE

AUSTRALIA GETS ENGLISH PLAYS

MELBOURNE, Aus., April 8.—Hugh McIntosh has brought a bunch of English productions here for presentation, the most important of which is "Chu Chin Chow," Oscar Asche's huge success which is now playing to big business in America and is in its third year in London. The "Lilas Domino" is another successful production secured by McIntosh. Other less notable plays in his budget are "My Lady Faggle," "The Better 'Ole," "The Man From Toronto" and the revues "Tabu," "Tails Up," "Some," "Cheap," and "Three Obears."

MILLER SHOW OPENS APRIL 21
London, Eng., April 8.—Gilbert Miller plans to give "Monsieur Beauchamp," Andre Messager's romantic opera, composed to the libretto of Frederick Londeale, an out of town showing before he brings it into the Prince's. It will play next week at the Prince of Wales, Birmingham, lay off Holy Week and have its London premiere, April 21. Maggie Teyte and Lennox Powie, well known in New York, will have leading roles.

PARIS TO SEE "PINK LADY"

LONDON, Eng., April 8.—Ivan Caryll is here preparing to make a production of the "Pink Lady" in Paris, using his original score and the original book by Georges Berr and Marcel Guillemand.

GEST BUYS THREE PARIS SHOWS

PARIS, Fr., April 7.—Morris Gest has purchased the American rights to three Parisian productions, which represent the first purchase of French plays since the beginning of the war in 1914. The first of these is "Fais-Fa," a light opera by Williamet, Sollar and Christine, which has been running for two seasons at the Bouffes Parisiens. The second is "L'Heritier du Hal Tabarin," a three act vaudeville, by Nichola Nancy, now at the Cluny Theatre. The third is "Apro-dite," an acknowledged Parisian success.

"MACHREE" PLAY TOURS ENGLAND

LONDON, Eng., April 8.—"The Daughter of Mother Machree," an American comedy drama by Edward M. Ross, has been presented at Eastbourne, and goes on tour under the management of King and Clark. The Eastbourne presentation marked the first production of the play in this country.

KURLYOS DANCE IN MELBOURNE

MELBOURNE, Aus., April 7.—Mona Edouard de Kurlyos and Mile. Kurlyos brought from America by Hugh D. McIntosh, are principals in a dancing feature in "Bobbly," the attraction at the Palace Theatre.



**ROSES MEAN LOVE
AND
LOVE MEANS YOU**

Patented
Sung to the TUNE OF "THE SUNSHINE OF YOUR SMILE"



THE PERFECTION OF ARTISTIC STUPIDITY—Eve-Telegram

PELHAM-LYNTON

And a Monocle.

"The Symbol of Interrogation and Incomprehensibility."

SIR GILBERT PARKER

JOE

LILLIAN

HATCH & HATCH

Singing, Dancing and Comedy

IN VAUDEVILLE

BILLY HIBBITT AND MALLE

EDDIE

"Two Southern Boys"

MATERIAL BY ANDY RICE

DIRECTION—MAX GORDON

CHAS. ROOT & WHITE WALTER

ECCENTRIC SONGS AND DANCES

ALBANY SENATE PASSES SUNDAY MEASURE

PERMITS FILMS ON SABBATH

Albany, April 5.—The bill concerning Sunday openings and introduced into the Senate by Senator George W. Thompson, passed the upper house on Thursday by a vote of twenty-seven to twenty-one. Each city, town or village motion pictures are now exhibited on the first day of the week it is provided by this bill they may continue to be exhibited during such time after 3 o'clock in the afternoon as the exhibition of motion pictures shall not have been prohibited by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized.

Any city, town or village motion pictures are not now exhibited on the first day of the week, they shall not be so after the passage of this bill. On the first day of the week after 3 o'clock in the afternoon as shall be permitted by an ordinance hereafter adopted by the Common Council or other legislative body of such city, town or village, the adoption, repeal or re-adoption of which is hereby authorized.

When the bill came up for final action Senator Thompson, in advocating the passage of the bill, said that the law of Sunday pictures are now in operation in some places and not in others is no reason the members should not favor the bill. The bill, for it, as its adoption will have the effect of adjusting the entire proposition of Sunday shows throughout the entire State.

Senator Frederick M. Davenport of Clinton opposed the bill and said the Senate should act slowly and avoid commercializing the Sabbath Day. The Democratic members supported the bill, and with the aid of Senators Abeles, Graves, Lockwood, G. F. Thompson, Walters and Whitley Republicans, the bill received 27 votes, one more than sufficient to obtain its passage. The bill will now go to the Assembly and will probably be acted up on Monday night.

ATLANTA GETS \$500,000 HOUSE.
Macon, Ga., Apr. 8.—Troup Howard, who owns and controls the Grand, Capitol, Princess and Mason theatres in this city, will build a new house in Atlanta, Ga., at a cost of \$500,000. He has obtained a lease of twenty-five years on a site between the Aragon Hotel and the Grand theatre on Peachtree Street for the new house, which will be known as "The Howard."

The new theatre will have a motion picture policy and it is expected to be completed in a year. It will be 300 by 400 feet and three stories high, with a garage in the back in which the patron's cars can be parked free of charge. The house will have a seating capacity of 3,000, the mezzanine floor will contain dressing rooms for the ladies and a smoking room for the men. A pipe organ will be installed and the orchestra will have forty musicians.

ROSES MEAN LOVE AND LOVE MEANS YOU

Patented

Succumb to THE SUNSHINE OF YOUR SMILE

W. VA. MANAGER ORGANIZE.

W. VA. MANAGER, W. Va., Apr. 8.—At a meeting held here last week of the theatre managers and exhibitors of the vicinity, the Windfall Golf Exhibitors Association was organized, with the object of linking all the theatres in this section together and putting them under the same management. Officers were elected as follows: president, C. R. Stahl; first vice-president, Hiram Sizemore; second vice-president, J. T. Morris; secretary and booking manager, H. H. Spencer and J. B. Clinton, treasurer. The following theatres were represented at the meeting, the Affinity Amusement Company, Windfall Golf Theatre, Stonebury Amusement Company, Besco Theatre, Wyoming Theatre and the Glaz Vivia Amusement Company. These are in the cities of Windfall, Glaz, Besco, Stonebury, Hokecol, Affinity, Mullens and Glen Wata. Towns unable to be represented but which will have the privilege of affiliation with the organization are Fireco, Sullivan, Raleigh, McCall, Tama, Vanwood, Iman and Eccles.

The next meeting will be held April 18.

SUES OVER COSTUMES

George Geoly, proprietor of the Eaves Costume Company, has brought suit in the City Court against the Charles Richmond Picture Corporation, through his attorneys, McWilliams and Jefferson, is seeking to recover \$1,000. In his complaint, which was filed, he furnished the picture corporation costumes, rifles and helmets in connection with one of its motion picture productions. Through the picture corporation's carelessness, it is further alleged, rain damaged the costumes, rifles and helmets to such an extent that they became unusable. In another action brought by the same plaintiff against the picture corporation in the Municipal Court, it is alleged by Geoly that the Richmond corporation failed to pay him \$3,025, which sum is claimed for costume hire.

OPERATORS FIGHT STRIKE

SAN FRANCISCO, April 3.—At a meeting, recently held, of the San Francisco Labor Council, Peter Boyle, a delegate from the Motion Picture Operators' Union, charged that many striking machinists and boiler-makers were exhibiting the motion picture field, purchased theatres and have hired non-union operators, thus running the theatre and the performance of the picture.

He said that protests from the Union's business agent were not heeded and asked the aid of the operators to force a boycott on the theatres if no other method could be used to enforce union conditions.

VERMONT HAS SUNDAY FILMS

BURLINGTON, Vt., April 6.—For the first time in the history of this state, Sunday films were exhibited yesterday for amusement purposes without any protest from the State or city authorities, clergymen or police. The exhibition was held at the Strong theatre and turned away crowds at 10 o'clock and evening showings.

The exhibition was in direct violation of the old "blue" laws of the state which have been on the statute books since 1787.

MUTUAL BOOKS STATE-LEASE

The Chicago branch of the Exhibitors' Mutual has signed up the new State-Lake Theatre, controlled by the Orpheum Circuit, for the rest of 1919. The new theatre, opened recently with "Why Every Woman Wants" as its film attraction. "The Turn in the Road" was the feature film following week.

PEGGY HYLAND ARRESTED

SANTA MONICA, Calif., April 7.—Peggy Hyland was arrested early this week for speeding thirty-six miles an hour on the Santa Monica boulevard. She gave her age as twenty-five.

EXHIBITORS TO DROP "LEAGUE" FROM NAME

RE-ELECT NEW OFFICERS

The Motion Picture Exhibitors' League held a meeting last Thursday, Friday and Saturday at the Hotel Astor and one of the many resolutions adopted was the changing of their name to the Motion Picture Exhibitors of America. The word "League" was dropped. Peter J. Schaefer presided at the conference, at which an election of officers also took place. Mr. Schaefer was re-elected president, while the other officers appointed were Marcus Loeve, vice-president; Frank Bambusch, secretary, and Ernest Horstmann, treasurer.

The exhibitors met primarily to discuss plans for strengthening their organization. The action of the National Association in dropping exhibitors from their overtures had been made to them to join has brought all factions of exhibitors together to discuss the matter and their own organization an important factor in the industry.

Sunday closing and censorship were two problems that were discussed at great length. At the opening meeting Hector Pasemann of St. Louis, committee man and chairman of the censor board committee, presented a motion asking that the exhibitors drop the name of the league to be sent to Carter G. Ladd, Secretary of the Treasury, offering the Government the use of their stamps and seals to assist the coming Victory Loan. Mr. Pasemann's motion was adopted by unanimous vote.

Every member of the exhibitors' organization, it was pointed out, would benefit by the fire, theft and casualty insurance arrangement the committee agreed to make with the exhibitors now members and those coming into the organization. A saving of 25 per cent. on all insurance is offered to them.

Instead of conflicting State exhibitors' associations it was decided to invite all exhibitors to become members of the national organization. Forty-eight States are represented and each State is entitled to one vote on the executive committee. In the event the State does not name a representative the president is given the power to name someone to fill the vacancy.

Those who answered the roll call were W. H. Utica, N. Y.; M. M. Moore, Buffalo, N. Y.; J. Gerson, New York; Peter J. Schaefer, Chicago; L. E. Rhumelthal, New York; Ernest Horstmann, Boston; Daniel E. Shambert, Minneapolis, Minn.; Frank J. Khamberg, New York; Harry H. Jones, New York; J. Chittenberg, Indianapolis; William Falt, Jr., Utica, N. Y.; and Hector Pasemann of St. Louis.

FILM CLUB TO DANCE FRIDAY

The Motion Picture Club of America, Inc., 1000 Broadway, will give a grand concert and dance at the Hotel Commodore on Friday. With the money made at the ball they are going to start building a club house for the members of the profession. The music will be by Van Beethoven and the dancing by the orchestra. The concert program will be under direction of Dr. Hugo Reinhardt, of the Radio and the dancing by the orchestra. The movie people will be there. Curcio and Farrar have promised to be present. The club will have six large halls for handling the affair and is arranging one of the best of its kind ever held in the city.

FILM FLASHES

May Allison has started work on "The Lion and the Moon."

Mike Rosenberg of Seattle arrived in New York last week.

The Pioneer Film Corp. will soon release "The Lion and the Moon."

"Beating the Odds" is the title of the next Harry T. Morey film.

The Canadian Film Service has booked "The Lion and the Moon."

William Forman has started work on a new Zane Grey story, "The Lone Ranger."

Tom McLaughlin will be Katherine MacDonald's leading man in "The Thunderbolt."

Ivan Abramson is having a successful tour in the interests of the Graphic Film Corp.

"The Cry of the Weak" is the title of the latest Fannie Ward picture to be completed.

Anita Stewart is working on a new production called "Should a Husband Tell His Wife?"

Emmet Dalton will make his personal appearance at the showing of "Beyond the Law."

Paul Swan has been engaged by the Post Film Company to appear in a series of pictures.

Tom Daly is back on Broadway again after two years absence with the Canadian Forces.

R. A. Walsh has returned from Hot Springs with his company, which is headed by Miriam Cooper.

Tessa Gulian has completed the first of his new western dramas. It is called "South of Santa Fe."

Anna Lehr will be John Barrymore's leading lady in a new French picture for the Paramount Pictures.

James J. Goldberg, general manager of the Prohman Amusement Corp., has left for the Coast to visit his family.

Jerome Beatty, advertising manager of the Famous Players, was presented with a key by his wife last week.

Anita Stewart's feature, "From Headquarters," has been booked by the Kunkin Amusement Co. for Detroit.

Kevyn Greely is the star of "Revelations," on which the World Films have started work.

Robert A. Bakeman has been appointed director of the Boston office of the Community Motion Picture Bureau.

"Model Girls," "Trent," "Kiddies," "China," "The Pirates," and "Alaskan Battleships" are the drama releases for April.

Robert H. Davis and William H. Corvan have had the honor of giving a \$5000 contribution to the Drama releases for April.

Merris Morgan has returned from France with a new picture, "The Great Adventure," and expects to be seen in a State film.

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THE CITY OF BRUSSELS

PRESENTS

THE ONLY REAL AND
AUTHENTIC HISTORY

OF

"BELGIUM, THE KINGDOM OF GRIEF"

Produced, directed and edited by

THE CITY OF BRUSSELSas conclusive proof for the Peace Table of what the
Kaiser did to Belgium—**HER SUFFERINGS—****HER SORROWS****AND SACRIFICE—****REHABILITATE TRADE
REVIEW:**

"The feeling of the people of America, when Belgium is mentioned, is one of pity; but this picture will show them another side and bring out strongly the home that is due this kingdom which fought so valiantly against such great odds."

**MOTION PICTURE
NEWS:**

"Belgium, The Kingdom of Grief," is a living proof of O'Connell's classic statement: "Among all the lands, the poorest are the Belgians."

CHICAGO TRIBUNE:

"The members of the committee who 'Belgium, The Kingdom of Grief' when it was given for the canon say that it is the most remarkable foreign film ever brought to this country and that it will bring a tear to the eye of every one who is interested in serious little Belgium."

**MOTION PICTURE
WORLD:**

"No interesting is this picture we believe it can be exhibited without any fear of tiring an audience."

**NOT A WAR PICTURE**No version of this kind has been seen
before**IT IS HISTORY!****IT IS PROOF!****IT IS FACTS!**

It is the psychological screen version the people want to see. It has been shown at the Auditorium in Chicago, Ill., and the Brooklyn Institute of Arts and Sciences to over 45,000 people at admission prices from \$1. to \$5.

**THE BROOKLYN INSTITUTE OF ARTS AND
SCIENCES**

Founded 1854

Director: Department of Education

Officer:

CHARLES D. ATKINS

Academy of Music

The Algonquin Hotel,

November 5, 1918.

New York City.

Gentlemen: The Members of the Institute appreciated the opportunity of viewing your great film picture entitled

"Belgium, The Kingdom of Grief." Every chair in our Hall, seating about 5,000, was filled and many were unable to secure admission.

The picture is an interesting and vivid portrayal of the history of Belgium and of her period of devastation and suffering. In the scenes of the hero and heroine, the picture is a striking tribute to the

We are glad to be able to announce to our members that two additional presentations of the picture will be given.

Yours very truly,

CHARLES D. ATKINS, Director.

BELGIUM

The KINGDOM of GRIEF

For State Rights and Direct Bookings for Theatres

COMMUNICATE WITH

JOHN D. FULTON**129 West 44th Street****New York City**

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 16, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

Our Spring Offering to Artists

The Beautiful Ballad

ROSES MEAN LOVE



AND LOVE MEANS YOU

By
WORTON DAVID
AND
C.W. MURPHY

Successor to "THE SUNSHINE OF YOUR SMILE"



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THE VERY BEST NUMBER THAT HAS BEEN ADDED TO OUR CATALOG IN YEARS

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NEW YORK, 145 WEST 45 STREET PROFESSIONAL OFFICES GRAND OPERA HOUSE, CHICAGO, ILL.

— CALLED AFTER EIGHT INNINGS

Another benefit to be held here will be on April 27 for Henry Taylor and Vincent Featherston at the Hollis.

PANTAGES ACTS TO OPEN IN DETROIT

CHANGE EFFECTIVE JUNE 1ST

The Pantages Circuit will change its present routing arrangements on June 1, all acts engaged to open on the Pantages time on and after that date, starting at the Regent Theatre, Detroit, instead of the Pantages house in Minneapolis as at present.

The Pantages acts will go from Detroit to Chicago, where they will play three days at the People's Theatre and split the week with St. Louis. The acts will then be routed to Minneapolis, from which point they will proceed to the coast.

One of the reasons for the changing about of the present Pantages routing plan is that a round trip ticket can be purchased from St. Louis to the coast and return for \$152.75, which is considerably cheaper than the rate from Chicago to the coast and return, following their closing at Kansas City, the Pan acts will play the Texas and Oklahoma time in the southwest, closing at Dallas.

The above plan was decided upon at a conference held by Pantages and his booking chiefs in Chicago last week, and will remain in effect for at least a year, or until such time as the new house that Pantages is building in Toronto is finished. When the Toronto house is ready the Pantages acts will open there.

CHANGES IN LOCAL BILLS

Montgomery and Allen are out of the Royal bill for the week and have been replaced by Felix and Arthur.

Willie Solar injured his leg on the stage at the Palace on Monday afternoon and was compelled to leave the bill. Ben Bernie replaced him, doubling at the Riverside.

Helen Ware was taken ill after the afternoon show at the Riverside and was compelled to cancel the rest of the week. Later, her physician phoned the theatre that her entire course would have to be cancelled, as she was seriously ill. Norton and Lee replaced her at the Monday night performance, but another bill double was secured to play the balance of the week.

Watts and Hawley are out of the Alhambra on account of later illness. Tom O'Connell replaced them.

NAZARRO AND UNGER SPLIT

Nat Nazarro and Sol Unger, booking agents in the Strand Theatre building, dissolved partnership on Monday, the dissolution becoming effective May 1.

Nazarro and Unger have been in partnership for the last six months, and their dissolution at this time is due, they declare, to an insufficiency of business for them under the existing arrangements. They are parting on the best of terms, Nazarro retaining the offices heretofore occupied by the firm, and Unger establishing offices for himself in another part of the building.

OPEN NEW ALBEE THEATRE

PROVIDENCE, R. I., April 14.—The following is the bill for the opening of the new Albee Theatre on Monday, April 15: Marguerita Sills, Crescy and Dwayne, Four Mortons, Walter C. Kelly, Ivan Bankoff and an orchestra, Bert Newton, Alexander and the Lighter Girls, and Libonati.

WANT BELLIE BAKER IN FILMS

Pat Dabney is negotiating with a well known motion picture producing company for an early appearance in the films.

DISAGREE OVER CHINK SONG

Newhoff and Phelps filed a complaint against George Whiting and Sadie Bart last week, claiming that Whiting is singing a Chinese number, which, they allege, is a direct infringement on a song written by W. B. Friedlander, the exclusive performing rights of which they (Newhoff and Phelps) control. The song is a Chinese act originally written and performed by Friedlander for Whiting and Bart, and which has been several weeks. Whiting and Bart turned back the act to Friedlander about six months ago, and shortly after Friedlander sold or leased the specialty to Newhoff and Phelps.

In order to straighten out the dispute that has arisen over the song, the N. Y. A. has asked Whiting to submit the words and music of the number he is now using to the complaint board, so that a comparison of the two songs may be made and a decision arrived at.

CHARGE LEWIS WITH LIFTING

Laurio and Bronson have filed a complaint with the N. Y. A. against Syd Lewis, in which the team alleges that Lewis is infringing on the copyrighted title of their act, "Let 'Er Go," Laurio and Bronson, who are now touring under the expression, "Let 'Er Go," several times in his act. Inasmuch as they claim to have been professionally notified of the use of the remark since they entered vanderbilt, eight or ten years ago, they have requested the board to take Lewis to court it out hereafter. The Complaint Board is conducting an investigation.

DARLING'S DOG DISAPPEARS

Al Darling, manager of the Royal, lost his favorite bill pup last week, the canine having mysteriously disappeared from the lobby during intermission. Although Darling has enlisted the aid of half the population of the Bronx, the whereabouts of the missing pup still remain an unsolved mystery. Arthur White, the Keith emergency manager, was bitten by the Darling dog ribbon winner the day before the dog pulled the disappearing stunt.

SAIL FOR SOUTH AMERICA

Burt Shepherd, the Australian whipling, with his wife, sailed April 13 on the S.S. Vestria for Buenos Aires, where they will spend six months, after which they will play for three months at the Circus Pariah in Madrid, Spain. From there they will sail to play under the management of Rafael Beretta at the Folies Bergeres for two months. Richard Ross has secured the return of the ship.

TOM SWIFT LIT

Tom Swift and Mary Kelly opened at Proctor's, Yonkers, last Monday with a new act that they intended to break in for a metropolitan showing this week, but were forced to quit the bill after the Tuesday matinee owing to an attack of illness suffered by Swift.

ORPHEUM HANDS OUT ROUTES

The Orpheum Circuit handed out more acts over the time for next season this week. Pianoville opens at the Orpheum, for a metropolitan showing this week, at the Majestic, Chicago, June 22, and Morris and Campbell at the Majestic, Chicago, June 15.

DEVLIN SUEDE BY N. Y. A.

James J. Devlin sued last week by the National Yvonne Artists. His suspension was brought about, according to the National Yvonne Artists, by the act of taking unbecomingly a member of the organization.

BERT WALTON HAS NEW ACT

Bert Walton, formerly of Walton and Pantages, has been engaged to play April 28 at the Greely Square and American theatres.

SUN TO HAVE FOUR NEW HOUSES

TO BE READY IN SEPTEMBER

Springfield, Ohio, April 11.—Four new theatres will be opened by Sun Show when the new vaudeville season starts in September, it has been announced here.

The first one will be built in this city, and will involve an expenditure of \$150,000. Crandall, of Detroit, well known as a theatrical architect, is supervising construction of the house, which is now under way. Associated with him in the erection of the new theatre is William Fuller, of this city, acting in the capacity of construction engineer. The seating capacity of the house will be 1,500, of which 1,000 will be in the orchestra.

The Orpheum, in Lima, Ohio, now on the Sun circuit, will be torn down during the summer, and, in place of it, a new theatre will be erected. It will occupy, in addition to the ground on which the Orpheum now stands, adjacent property, which will make it possible to build a larger and more modern structure, that will seat 1,600.

The Hippodrome, Huntington, West Virginia, recently burned, and booked by the Sun office is being rebuilt. The site of the house will not be increased, but it will be reconstructed differently, so as to be more up to date.

George Shafer's Victoria, Wheeling, West Virginia, is being remodelled so that its seating capacity will be increased by 500. Shafer will be present in the city until June 1, when the new and old structure will be joined together.

NEW SISTER ACT FORMED

Madelaine Clark and Frances Summer have formed a partnership and will appear on Big Time in a sister act. Miss Summer returned some time ago from Europe, where she had spent seven years in musical comedy. Madeline Clark will handle the comedy. A novelty in the act is a barnyard number with special costumes. Frank Folsom has supplied the patter.

LIEUT. METCALFE TO ENTER VAUDE

Lieut. Carl Metcalfe, who served with distinction in France during the war with the "Fighting Sixty-ninth," is to be featured in a new vaudeville production that will be shown at the Palace Theatre. Anthony Kelly wrote the act, which is a travesty on the exaggerated drama of the curiously popular movie serials. The playlet calls for a sporting cast of five.

SAUBER HAS BICYCLE ACT

Harry Fisher and his Cycling Motocycle, who appeared last season in burlesque with the "Fighting Sixty-ninth," are rehearsing a new bicycle-musical act with which he is scheduled to open in vaudeville the latter part of the season. He will be joined by the girls in the act, which is owned and booked by Harry Sauber.

GOING TO MEXICO

Contracts were closed last week by Roslin and Richards for Shirley Sherman and her Five Jase Beaux to play six weeks' engagement in Merida, Yucatan, Mexico, for the Compania Internacional de Variedad Popular. They will sail from New York Saturday.

MASON & COLE OPEN IN NEW ACT

Mason and Cole open on the Low time this week with a new act entitled "Just for the Fun of It." They will play at the Tommy Couran arranged the booking.

RESUME REHEARSAL OF ACT

Grace Silly Mehan, who, up till about a week ago, had had in rehearsal an act by herself entitled "The Doctor of Brooklyn," and was taken ill with influenza, has resumed work on the production. There have been two changes in the cast, however, Agnes Earl has replaced Florence Stewart and Helen Cooper has replaced the place of Alice Irwin. J. McCormick Mehan is with the act. The offering has not been presented in this country as yet, but has been seen in Great Britain and Canada.

FRIKITS DANCERS REHEARSING

Frikits Dancers, a new song and dance review, is now in rehearsal at the Amsterdam Opera House. Included in the cast are Boris Frikits, Orlo Buckdonoff, Leo Frikitskvi, Ivan Zelmanoff, Ivan Orloff, Anna Frikitskvi, Maria Valova, Ekke Perlovka, Viola Fedrova and Maluta Nichevova. The act carries special costumes and settings and includes both classic and modern dancing. Sessie Philipoff is the conductor.

RUTH ST. DENIS HAS PLAY

Benjamin, Cal., April 10.—Ruth St. Denis, the famous dancer, will appear for the first time in her career, in August. She will be seen in a biblical play called "Mormon," written by Constant and Maxwell Armfield. It will be presented at the Greek Theatre of the University of California. She is presently in Greece, using vaudeville with her husband, Ted Shawn, in a dancing act.

HENDERSON'S RE-OPENS MAY 26

Henderson's Theatre, Conkey Island, will reopen on May 26 with "The Bachelor House," written by Constant and Maxwell Armfield. The house will play about the same grade of vaudeville show as has been its custom in past seasons. Ted Shawn will furnish the acts, as heretofore. The Henderson restaurant, adjoining the theatre, will reopen on April 21, but will not maintain a cabaret entertainment this season.

LA MONT HANDLING CURTIS ACT

Bert La Mont has taken Sam Curtis' school act under his managerial wing. Curtis was the first to stage a school act for vaudeville, ante-dating the Avon Comedy Four and the various Gus Edwards schoolroom productions by several years. La Mont will occasionally re-visit the Curtis troupe and send out over the top circuits with Sam Curtis featured.

MIDGETS PRECEDED BY FILM

A hundred-foot motion picture, showing the Singer Midgets traveling, their domestic life, etc., is being utilized to lead up to the coming of the act in each of the local Proctor houses. An announcer appears between acts every day. The local Proctor house and give a little talk about the midgets and their forthcoming engagement.

ELABORATE "TOO MUCH MARRIED"

Billy Gray's has called off the current bookings of "Too Much Married," a musical production carrying twelve people which has been playing around New York in the last few months. He will be joined by the act a bit and replace one of the principals before the production re-opens again at the Alhambra on April 21.

TEAMS LEAVE TINNEY SHOW

The Lightening Boys and Brasili, closed with Frank Tinney's "Atta Boy" show when the attraction finished its run in the city last Tuesday. The teams received routes on the Keith time which will keep them busy for a while. The new act, "Atta Boy," is playing in Louisville this week.

RUSSELL LEAVES FLATBUSH

Walter Russell, treasurer of the Flatbush Theatre, has been notified that he signed last week. E. Shellenberger is the new treasurer.

PALACE

Made of the better class is a feature at the Palace theatre, where the two prima donnas on the bill, Phyllis Nelson Terry, the English actress-singer, and the first lady on the stage, Yvette Rugel, in the last. If some means could be found to combine the talents of these two sopranoes, if the musical quality and excellent enunciation of the little American could be combined with the vocal technique and singing knowledge possessed by the stately English woman, what a singer would be heard! By some peculiar trick of fate not only are the singers of exactly opposite types physically, but each one possesses to a marked degree just what the other lacks vocally to make of her a great artist.

John Regan and the Lorraines train, in some original dances, opened the show. Late arrivals, and there were many at the opening performance, missed the act, which deserved a later position.

Willie Solar, with his funny voice and familiar mannerisms, rendered some clever songs and finished with a dance marred by lack of space in one, where he appeared.

Una Clayton did excellently with her little song "Come Along With Me," which she is supported by Herbert Griffin. Miss Clayton cleverly portrays a slavy type of song and the comedy nature and situations. An actress of ability is the author-actress, and her present vehicle is most acceptable.

Bernard Granville is deserving of the thanks of every vaudeville patron, for, in some of the acts, he has been so successful in carrying every portion of the act shown last week and presented a brand new offering of his own, which was not only new, but untied as well, and Granville unhesitatingly put it to the test. It is the act which received the greater part of the new act scored remarkably well. A new poem called "When Your Boy Comes Back," by J. K. Brown, is a gem and some new songs are excellent. The Greatest Thing That Came From France was a crowd pleaser and "It Was My Boy" and "You Don't Need Wines" are exceptional. "Friends" was rendered as an encore and Granville, with one of the hits of the bill to his credit.

Phyllis Nelson Terry closed the first part with three songs in a dramatic recitation. She did well, and her altitudinous voice with the "Oh" in "all" as the climax opened the usual applause. Miss Terry is singing a popular ballad, the effect of which was entirely lost, due to her faulty enunciation, apparent in all her selections.

Nelson and Chain opened after intermission and once more proved that audiences have poor memories. The oldest portions of their act, things seen years ago, were roundly applauded.

Yvette Rugel, with her warm, colorful voice and her appealing song, did an excellent impression with a well selected repertoire of special and semi-high class songs. The routine was a new one. Rugel is meeting in vaudeville, in spite of her faulty vocal method and lack of control of the stage, and it is to be expected that she will be an incentive for this talented girl to study.

George's Green's new sketch "George Washington Cohen's" is an excellent sequel to his former Aaron Hoffman offering and, while it sweeps a path for the new ladder of dramatic writing than the old one, is fully as humorous and will serve Cohen many a good turn. While a few may object to a setting showing the gates of heaven, with St. Peter on guard and the angels, the sketch is an admission, the fact that there is a laugh in almost every line should be denied.

Ed Kelly, the Virginia Judge, back at the Palace after over a year's absence, did well with some new Irish songs.

Yerke's Jazambis Orchestra, a collection of phonograph record-makers, with Eddy Wiedt, closed the show.

VAUDEVILLE REVIEWS

(Continued on page 10)

RIVERSIDE

Withdrawals necessitated a complete rearrangement of the bill for the night performance. Bernie Barnes was moved down to the second bill to the place originally held by Ben Bernie, who, at the evening performance, went down to the seventh position following O'Donnell and Claire.

Lady Alice's Pets, a collection of trained dogs, cats and mice, opened the show. Edmondy, the cyrclophonic, scored a hit in the second position with his well-rendered routine and popular selections.

Stuart Barnes, who, at first, found it too easy and scored a decided hit with his clever songs and sayings. He has about the best collection of prohibition songs and sayings heard in vaudeville and these, combined with his breezy manner of putting them over, made of his act an excellent bit of entertainment.

Norton and Lee scored one of the applause bits of the show with some finely rendered songs and excellent bits of dancing. Miss Norton was a decided voice and rendered all her numbers with much vocal spirit. Lee has improved greatly in his work since last at this theatre, and is doubtless to his ability to again render the stage form which army life had taken from him.

George White and his four dancing girls closed intermission with the dance revue "The Four Girls," which was a local theatre. For some unaccountable reason, the act failed to score its usual success. White's dance imitations, which are always sure fire, hardly got over in spite of the fact that White did some of his best dancing.

O'Donnell and Blair, in "The Piano Tunes," opened after intermission and easily scored a hit. In their act, O'Donnell's antics are screamingly funny, and his falls from the step ladder and piano brought much of laughter from all parts of the house. O'Donnell does not make the usual mistake of comedians of his type and attempt too much, but has the act timed excellently and brings it to an abrupt end just at the right moment. "The Piano Tunes" will make the worst grown laugh Ben Bernie with his syncopated violin melodies and a few stories, profited greatly by the act. The last act of the night, of the real hits of the show. Outside of the violin playing there isn't a great deal to the Bernie act, but he is a clever young fellow, ascertains quickly the desires of his audience, gives them exactly what is wanted, and lets it go at that. Fleeting of manner and with a crisp style in relating his story bits, he is an entertainer of much merit.

Marie Cahill has made several changes in her act since she came to the theatre. One or two new songs have been added to her repertoire and the telephone conversation, which was a hit, has been improved by the addition of several minutes of funny dialogue. This is really the best of the act. Marie Cahill, who has been in the act since the fact long ago, she is making the most of it. A melody of old-time songs and a dramatic recitation during her days as a musical comedy star did not get over well, due more to the failure of a large portion of the audience to recognize them rather than her singing ability. It is a long time since "Nancy Brown," "The Barrow Tree" and "Conzo Love Song" were whistled along Broadway, isn't it?

W. W. and his act impressions closed the show.

KEENEY HAS TWO NEW MANAGERS
James Thoms has succeeded Walter Bettis as manager of Keeneey's, Brooklyn, and Charles E. Johnson, who has been at Keeneey's Newark, having been appointed to the post formerly held by Walter Bettis.

COLONIAL

Ten acts, with pictures, constitute this week's programme and it will be necessary for the management to either curtail the programme, or to add some of the offerings or to ring up at 2 or 8, as it was close to 6 o'clock Monday afternoon when the first curtain fell. The show was excellent in every detail with comedy and dancing predominating. The bill is advertised as a Easter revival, and a big house greeted the players.

The pictures opened and were followed by "The Girl Who," who, at first, found difficulty in getting their apparatus started, but, after a few seconds, the principals whirled about the stage, while one propelled the motor and the other performed many hazardous tricks on the horizontal bar. The one foot hold was truly sensational.

"Sailor" Reilly delivered a budget of popular songs to the delight of all. His voice is pleasing and he surely knows the art of song delineation. The "Boatwailer" and "Smoky" was one of the outstanding features of his offering. The "Sailor" made the early spot an easy one and scored a triumph.

Owen McGivney undoubtedly proved a sensation with his one-man version of Bill Sykes. The protean artist changed his spots at times so that the audience gasped in wonderment. Seldom, at an evening performance, do things run so smoothly. It was a tendency to hinder the work of McGivney. He made a special thanks after the audience applause, low and long.

The Four Mortons received an ovation on their entrance and laughs a plenty were heard throughout the act. The Mortons are developing fast and their performance was merited applause. The elderly surely were not riot and we at the theatre worked valiantly throughout. The finish received a fairly good hand.

Stones and Kalls presented their latest offering, if the Colonial clientele did not warm up to it, probably due to the dauntiness of the "Song Romance." Kalls appears too sure of himself, but Miss Stone worked valiantly throughout. The finish received a fairly good hand.

After a brief and amusing intermission, and did extremely well with an assortment of songs and dances. Bradley has a fairly good voice, but it is of light texture. The dancing of the pair, and the beautiful wardrobe of Miss Ardell, are the features.

Jimmy Husey, assisted by William Wilkey, carried off one of the best of the night. Jimmy sang four "Yiddish" comedy songs, which were a hit. The character of the war plays have been heard many times, but the way these boys deliver them makes laugh follow in close succession. They could have remained on view for an hour, but the time was growing late.

Alan Brooks and a company of three presented "Dollars and Sense," in which the characters of the characters of the hachelor who, through common sense, brings about the happiness of a husband and wife. The balance of the cast were convincing.

Milo held them in as well as could be expected, as it was 8:30 when he appeared and those that remained were treated to several good laughs and a ballad rendered in a truly dramatic manner. The comedian has inserted a few new bits that hit the mark.

Frederic and Delmar worked to a fast-moving house, and if they held a more advantageous position on the bill would have been a hit. The act seemed so heartened and could not put the proper spirit into their work. The act is prettily staged and the pair are well matched.

ORPHEUM

There is a wealth of talent on this week's bill, but the arrangement of the acts is such that it is a pity that the acts follow one another at the head of the bill, and the fourth one consists largely of a dance. It is a pity that it is advisable to shift one of the first three down to a lower spot on the programme. George, who, usually, usually, usually, has been shifted to position number eight, and Franklyn Ardell is closing.

The La Varna, a man and woman dancing act, opened and held their own. Their closing dance, consisting of a series of whirled that left them breathless, got them a generous round of applause. They are a capable pair of feteers. There is a tendency on the part of the girl, however, to watch her feet too closely—a habit easy to remedy.

Ted Doner sang and danced his way into favor. He is possessed of a pleasing personality, presents a neat appearance and is a remarkably clever dancer. The opening bit, where he went through a flirtation with an imaginary girl, was a novel one. A waltz, with his own representing the imaginary partner followed, and the act was a continuation of Fred's. Doner did not include the rest of the imitations that feature his act, but, in the future, he should.

Ivan Ranker, assisted by a pianist and a girl, neither one of whom was billed, opened the act with a song and a dance of the two dancing acts that preceded him, but zealous efforts and the excellent work of the pianist, who was helping ring up a big hit. The girl is an excellent toe dancer, and deserves to have her name in the programme.

James Watts, ably assisted by Rex Storey, scored solidly with a travesty. Watt's impersonation of an English woman drew laughs and the dance faces had the crowd giggling with merriment.

Gus Van and Joe Schenck, now in their second week at this house, duplicated their hit of last week, singing a different repertoire of special and published numbers. They are one of the best singing teams in vaudeville, and their performance is always a delightful one. Gus and Joe are in a class by themselves.

"A Rainbow Cocktail," a splendidly staged and well-timed act, was played by eight, seven girls and a man, went on after a delay that made the crowd impatient. It tells his stories and renders the leading role—that of the wizard—and Elmer Chapman directed from the orchestra. The act will be fully reviewed under "New Acts."

Bert Williams came in for a rousing reception and a big hit. He is a comedian. Williams is one of the best, if not the best, comedians now on the variety stage. He tells his stories and renders his songs in a quiet, dignified way, that is very humorous. The poker personality of the finish is an excellent bit of acting, and a new blues number is just suited for his style. For an encore, and in response to special request, he sang an old hit, "I Never Did Nothing for No One," and would have had to take several more encores off.

"George Price, assisted by Henri Young at the piano, was another big hit. The offering includes imitations of Eddie Foy, Eddie Leonard, Ray Noble, Al Johnson, Al Jolson, M. Cohen, Fannie Brice, Jimmy Husey and Belle Baker. The latter was a hit. The act was as well imitations of Pat Rooney and George White. Price would do well to make the most of the impersonations, as they are not faithful.

Franklyn Ardell, assisted by Marjorie Sherrill, closed the show. The crowd giggled to the seats. An earlier spot would have been much better for him, but even in this difficult position, he entertained heavily.

THE NEW YORK CLIPPER

FIFTH AVENUE

Mable Buckle opened with an animated song and, as usual, came in for a big reception.

Frank and Mills Britton, styled jazz hounds, lived up to their billing, rendering a series of jazzy melodies. They opened working upon xylophones. After a while, which a fair bit was played, one took a trombone and the other a cornet and they proceeded to blow one another more lively tunes. The audience took to their work and applauded them heartily, the boys ringing up a big bill in spite of their early position on the bill. They took an encore.

Mama Gray sang a repertoire of Scotch character numbers in fine fashion. She has an excellent voice and a pleasing personality. She lagged a bit too long on this occasion, however. It would be well for her to try to vary her offering somewhat, for, in spite of the clever rendition of her numbers, there is an evident lack of speed. Her opening comedy song turned out to be a clever one and, to the surprise of the audience, she sang a ballad stunner. The latter selection was a gem and the best one she offered. One of two other light numbers were also liked.

Hayward and Stafford, a man and girl, covered a little bit of the new music and consisted of a series of puns built around the word chicken. Most of the material was a little stale, but they did have a few pretty settings, and a novel feature is the flashing of a number of slides upon the screen, depicting the various acts of the performers. With their present material, however, they will find the going rough.

Donovan and Kline, a man and woman combination, presented a little skit that consisted mainly of a travesty on the song "I'm a Rebel." It was a little overdone, but drew a goodly number of laughs, nevertheless, and should be dropped.

Two comedy songs are included and they are put over with a punch. A bit of shrimpy dancing is worked for comedy purposes. It hits its mark.

The Dooleys, Bill and Jed, rode out on unicycles, sang a little ditty and scored from the start. The act includes almost everything—some singing, talking, rope-spinning and slap-stick comedy. Following the opening bit, the duo presented costumes and did a song and dance. Then came the work with the latest, accompanied by a line of puns. A few stories by Joe Dooley were followed by an impersonation of Bernard Granville by Bill. Jed did some work with the xylophone, and costumes and did a song and dance. Then came the work with the latest, accompanied by a line of puns. A few stories by Joe Dooley were followed by an impersonation of Bernard Granville by Bill. Jed did some work with the xylophone, and costumes and did a song and dance. Then came the work with the latest, accompanied by a line of puns. A few stories by Joe Dooley were followed by an impersonation of Bernard Granville by Bill. Jed did some work with the xylophone, and costumes and did a song and dance.

Staley and Bierbeck, two men and a girl, one of the trio not being billed, opened a novel musical act that was well received. At the rise of the curtain, the interior of a blacksmith shop is seen. Three men, for the girl wears male attire at the start, are seen at work on what is apparently an electric instrument to different form. A number of tunes are rendered upon the instrument and then come the other instruments, consoled on what are apparently anvils. By an electrical device, sparks are produced by striking them. There is a quick change, both in costume and in the stage settings, and later on a second change, back to the original scene. The offering should be able to hold its own anywhere.

Frank Fry scored a big hit of the bill with his talking and singing. He responded readily to the call for encores and made a decided impression. A vocal, Fred and Gerlie, a man, woman and seal, did a number of aquatic stunts and had the crowd in a roar. The seal was fed a piece of fish during which the man stood under water. I. S.

VAUDEVILLE REVIEWS

(Continued from page 6)

ALHAMBRA

An All-Favorites Bill is on at this theatre and, despite the Jewish holiday, the house was very well filled. Whiting and Rose were about to start the first half, and Chuck Blissner came to the second section.

Effort's Whirling Sensation opened with a dandy aerial offering that started with two pretty girls in white who put over some sensational iron-jaw work and feats on whirling ladders. This act does not lack for thrills and holds the interest.

Crooby's Corners was in the second spot, at Watson and Harner were in the first of the bill. The company has not made any noticeable changes in the offering and would do well to get some variety of popular songs. The band does its work well, however, with the material it has and took a big hand. The eccentric dance of one of the members of the company was well done.

Ida May Chadwick and "Dad," although they followed a "rube" act, did not have any trouble, and took the house by storm. They received an ovation on their entrance and were not permitted to leave until Miss Chadwick begged off. They started with the old "rube" song, with "Dad" putting in the comedy. Ida May put her "show girl" stuff over well and, with her "rube" number, she was sure to hit big. Did she find dancing well and put over some extemporaneous comedy at the expense of one of the ladies.

George Whiting and Eddie Burr were also fresh in the memories of the patrons as they sang a rube song. The applause received at the opening of the act. Miss Burr's personality is the kind that makes a hit at this theatre. "Sleepy-head" number is a dandy. Whiting put over his numbers in his pleasing manner, and they were compelled to take an encore for which they rendered one of their last season's company.

Mrs. Daniels and company, assisted by M. Constantin Kobleff and Ed. Janis, closed the first half with a number of the best two dancers in vaudeville, and almost makes one to believe that they are. The four girls do their work capably, and Kobleff and Janis are in every way assets to the act.

Charles Blissner opened the second half with a jazz song that is supposed to be the latest. Fred and Gerlie, the "rube" duo, opened the second half with a song, "The Girl in the Moonlight," and in his patter he lived up to it. He described the daily routine of a millinaire in a manner that almost makes one desire to be poverty-stricken and avoid the poor millinaire's fate. Charles Blissner is a pleasing offerer, and his numbers are a bit too often.

Ruby Norton and Sammy Lee made a good thing out of their act. The duo singing. It is a pleasure to watch an artist use his wit. Miss Norton also rendered her numbers well and, as a team, they did up excellently.

Lillian Shaw still opens with an Italian number, but this time she added a "rube" song and made an over to suit the character. She offered her "bride" and "bride" carrying" number, and the "rube" song made all its rough her offering.

Howard's spectacle had the lateness of the hour to their disadvantage, but the boys fairly well with their animal offering. G. J. H.

THREE ACT SPLITS

Charles E. Dunbar, formerly of Geo. McHenry and Deane, is now doing a similar act at the Alhambra. He is in the business and is devoting his entire time to the operation of a fat building, which he recently purchased in Chicago.

ROYAL

The effect of the Jewish holidays was noticeable in this house Monday afternoon. Generally, the theatre is crowded to capacity, but there were many empty seats Monday.

The bill dragged for most of the first half, but speeded up toward the end. The Pederson Brothers opened with a good aerial act. The work of the boys, especially the one made up as a clown, contained thrills. A feature of the act is a jump in mid-air by the clown, who comes himself by his feet on a perpendicular bar and slides down without the aid of his hands.

William Oates did not have any difficulty in the second spot with his offering, billed as "Symphony in Mistral." He started on the piano with a medley of classical and popular songs, very well played. He followed them with a few Irish stories, some of which were good and others ordinary. A prohibition song, well acted, and a piece selection from Chopin that hit the ear hard.

Mark and Vincent have material of a pleasing variety, but were handicapped by the failure of their trunks to appear and had to work in street clothes. Mark started the offering with patter which contained some songs. He did easily utilize some new ones for this part of the act. On Miss Vincent's appearance, the crowd was put over, and a number of songs, delivered nicely, completed the offering.

Once again, they have a number of new foolish questions, among them being "What killed the Dead Sea?" The house could not get enough of this clever patter.

Miss Dresser and Jack Gardner took a big hand. The opening bit, showing how they came to play together, is cleverly presented. Miss Dresser's numbers were delivered nicely and Gardner's singing is exceptionally good. One of his numbers, about the guest of John Barrymore, went over for one of the biggest hands of the offering. A number of their old songs sent them off to a dandy finish.

Allen started at fast pace for the second half with his "nut" offering. Allen did not disappoint the crowd in material and handles it in a manner that is sure to be a laughing hit on any bill. His versatility and experience, and his sense of his audience, gave him a great start. He tells a story during the beginning of his act, and the crowd is sure to follow him while he is doing a juggling stunt, he immediately drops it and starts to tell the story again for the benefit of the new-comers.

Felix Adler, assisted by Frances A. Allen, followed another style of "nut" comedy and, in spite of the success of the previous offering took one of the biggest hands of the night. The "Know Your All" bit, in which he satirizes a vaudeville bill, is old, but as handled by Adler, is a dandy.

"Not Yet, Marie," a musical tab with eight girls, two female leads and three men, about the house being that any act there is in a long time in closing position. Some of the costumes and scenes are rather attractive, and as a few of the scenes, which would be changed. Otherwise, the offering is fairly well presented and is one that will please. G. J. H.

27th AND POSTONES TOUR

The jazz band composed of members of the Dixie Division, headed by the vaudeville tour under the direction of Charley Fotherman and Walter Pinner, a couple of weeks ago, are now setting out on their tourings for the present, and will not return until all of the band has been mustered out.

MAJESTIC

(Chicago)

Will Ferry opened the matinee with a gorgeous display of scenery in which he performs many difficult feats of contortion.

Susan Tompkins proved a rare morsel in the program, rendering classical selections upon the violin that proved refreshing. She displayed rare technique.

Charles Grayson and Anna Vance, who scored the first hit.

Keeney and Nobody rendered mercurially, showing the mastery of the clear water type. He supplanted laughter almost continually.

Charley Grapewin and Anna Vance acted a comedy sketch, "Jed's Chance." It is on the order of their former vehicle, "Punchkopsie," and carries a theme which is funny and interesting.

Billie Burke's "Tango Shoes" was a screaming innovation from beginning to end. It registered continued laughter and ended with boisterous applause. Leon and Mayfield were the second choice of the Monday matinees. They sang songs in the manner that only they themselves can sing. Leon and Mayfield are refreshing, artistic and always welcome in Chicago.

Willie Terry, his piano-song stories, found many admirers and he was heartily applauded.

Charles DeLoach closed with a flashy display of juggling that held the greater portion of the audience. H. F. R.

McVICKERS

(Chicago)

Buase's Dogs, with a clever display of canine intelligence, opened the program with a series of tricks which proved very enjoyable.

Patrick and Otto, a two-man, Hebrew-comedy team, followed with a series of funny sketches and laughter. Their army conversation is timely and very funny.

Quigley and Fitzgerald, two men, opened with a series of wigs-walking act that contained action throughout. Malcolm and Lannan, a sister team, displayed ability with piano playing and singing. Both proved themselves worthy of the applause received.

Quigley and Fitzgerald, two men, opened with a series of wigs-walking act that contained action throughout. Malcolm and Lannan, a sister team, displayed ability with piano playing and singing. Both proved themselves worthy of the applause received.

Willie Stewart and company offered a sketch which failed to score much of an impression. The only real interesting bit was the girl dancing. She is a tip for single entry into vaudeville.

Frank Morrell, with his cultivated and pleasing voice, scored the honors of the program. The applause was instantaneous and riotous throughout his entire offering.

The Advance Trio, with saxophone and violin playing, proved a rather weak close to the Monday offering. The game at the house leaving before the act had concluded. H. F. R.

SONGWRITERS TO PLAY SERIES

The Actors and Songwriters will play a series of seven games, it was announced on Monday. The first game of the series will be played at Ebbets Field, Brooklyn, and will be followed by four games at Troy, N. Y.; Marston Field, Harrison, N. J. Boston and Philadelphia.

KEEFE RETURNS FROM CHICAGO

Walter Keefe, New York representative for the United States, returned from Chicago on Monday, where he held a four days' conference with Alex Pantages on financial matters, and is now en route to the building of several new houses.

A PARTY FOR TOMMIE GRAY

Friends of Tommie Gray, recently returned from Over Sea, are planning a dinner and reception to be given in his honor on Saturday night of this week.

THE NEW YORK CLIPPER

"A RAINBOW COCKTAIL"

Theatre—Orpheum.
Style—Musical playlet.
Time—Twenty minutes.
Setting—Special.

"A Rainbow Cocktail" is a sort of musical extravaganza. It is gorgeous, melodramatic, splendidly staged and a pleasing offering. Hazard Short, and Kenneth and Roy Webb have provided some good musical numbers, and while the plot is of little importance, the way in which it is put on will keep the interest in the public eye. Walter Leach, who is featured, does some good work, although his singing is not all first could be desired. He has the role of a wizard and is assisted by Evangeline Murray, Albertina Manson, Jean Poirier, Marie Miller, Helen Green, Victoria Wyane and Emily Fitzgerald, respectively, in the roles of Floradora, the first, second and third little maid. Piff Paff Pooft, the merry widow, and Pousse Cafe, while Elmer Chapman is carried along as a special conductor.

The curtain rises while the wizard is brewing a mystic potion in a cauldron suspended from a tripod. He wears a dark gown and high pointed hat, while a red spot plays on him. He delivers a long tirade, telling of his wonderful wizard and he is then come his customers, an old man, who would like to be young again, and three maids, Piff Paff Pooft and Floradora. The three maids do a song ensemble, and musical numbers are provided by each of the other female members of the company.

The wizard makes up another marvelous potion, gives each one of them a drink and also transforms himself. But then comes the demand that they pay his price. He orders them to go and get troubles, incantation, jealousy, passion, etc., and dance. The rest of the offering is a display of costumes, all joining in the same. The finale is a wonderful and a bit of dancing. The finale is a brilliant spectacle, in which all, beautifully attired, join. It is sure to prove a hit.

MONAHAN AND CO.

Theatre—Eighty-first Street.
Style—Shirring.
Time—Twenty minutes.
Setting—Full stage.

Monahan, assisted by a pretty blonde, has turned out a neat skating act that will hold well on any bill. Monahan started with an exhibition of a few stunts. He had a small red light attached to each toe and, as he skated round, a number of electric light stands, operated by strings, moved in on the man, and a dandy effect to the stunts. He then skated in and out among the stands, doing the most mindboggling. After walking on a barrel, with the skates on, the young lady, acting like an automaton, went through a few dances on skates with him.

G. J. H.

BILL AND BERTHA MORRIS
Theatre—Proctor's 125th St.
Style—Black-face.
Time—Fourteen minutes.
Setting—In one.

The man of the team works in black-face make-up and the girl in a corolla. They start with a fast jazz number, delivered in good voice on the part of the girl. The comedy number, in which Morris was well delivered and brought some laughter. The patter which came between the two comedians was improved in spots. An impersonation of an old negro Civil War veteran by Morris and some dance and by the two completed the offering.

The numbers are fairly well rendered and the team will have easy going on a small time.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 12)

ERMALOFF AND GERMONT

Theatre—Proctor's 125th St.
Style—Singing and talking.
Time—Fourteen minutes.
Setting—In one.

The lady member of this team started the offering by entering without any introduction from the orchestra, leading herself at the piano and breaking into an opera selection, in which the male member joined, off-stage.

After another number by the lady, the man entered and started a conversation with her, and the couple broke into only in the first row. As the house was beginning to get nervous, the man suddenly began to sing a "passe" number. Both are the possessors of good voices, which can be heard only when they sing. After his number, it seemed they had settled the subject of their former discussion, for they again took up the private confab. This time they spoke a bit louder and could be heard in the first three rows. The conversation seemed to be funny, as three people chuckled, and almost drowned out the yawns of boredom from the rest of the house. Again they did it with song. Both are good wits, number, which closed the act.

Both are good singers, but if they have in stock of clever patter it is a mystery they do not allow the audience to get in on a laugh. After the pair came to speak loud enough, they may be booked on the small time. G. J. H.

SAMSTED AND MARION

Theatre—Eighty-first St.
Style—Strong man.
Time—Twenty minutes.
Setting—In one.

This act, billed as "The Bachelor's Vision," opens with a man seated in his apartment, reading of a beautiful girl who wants to marry a physically perfect fellow. The lights are then dimmed and she appears on a platform after a certain drop has parted. She sings a ballad, the curtains close, lights go on and the man exhibits his fine physical form through poses. She then comes on stage and he lifts and twirls her around with amazing ease. The act closes, he is again alone at the table reading, the whole routine evidently having been a dream.

During the turn the strong man lets the audience in on the system of building muscles and doing a few simple exercises, advising persons out front to try them every morning. The patter continues in a dream.

The act is very entertaining and the pair have given it novelty through the introduction of the vision. It is a good turn for the better small time houses.

J. L.

CHAS. EDERBURG

Theatre—Proctor's 125th St.
Style—Acrobatic.
Time—Twenty minutes.
Setting—In one.

Ederburg started his upside-down offering by balancing himself on two shaky legs, and then on his hands and the chains on two legs. The rest of his offering consisted of stunts while walking on his hands, acrobatic, smoking and reading while on his back, and a finishing stunt of standing on his head on a revolving globe, being assisted by the muscles of his neck only.

The act is a good opener or closing number for the small time. G. J. H.

Mrs. Chloee Orman will fall for Bremer on July 11, when she will spend the Summer at Long Beach.

JA DA TRIO

Theatre—Proctor's 23rd St.
Style—Singing.
Time—Twelve minutes.
Setting—In one.

The Ja Da Trio, composed of three sailors recently discharged from service, and headed by Bob Carlson, who wrote "Ja Da," are doing a singing act in vaudeville that should soon land them on better time. They wear their uniforms, but do not need them to secure a success. They also sing well, have selected a number of jazzy melodies that enable them to make a hit, and at their ability and have a singing offering that meets all the requirements of an act of this sort.

There is also an evidence of vim, vigor and vitality in their work that will make them favorites almost anywhere. It would be a good idea to let the audience know at the start that Carlson is the author of "Ja Da" instead of just announcing it, and that the other two are song-writers. The boys should take advantage of the fact that they have a song writer among them. As it is, the turn is sure loss.

They started with a jazzy song, with the Ja Da at the piano and got to a good start. A tenor solo, "very" ballad, was fairly well done. A comedy number by one of the boys, in an eccentric costume, was followed by the "Ja Da" song and the usual banter. The closing song, another comedy number, was put on with a punch by the trio, who whooped it up furiously.

HAYDN AND ETELLE

Theatre—Mt. Vernon.
Style—Musical and Singing.
Time—Fourteen minutes.
Setting—In one.

This team opened with a dance by Haydn and a violin accompaniment by Etelle which sent them off to a fast start. A violin solo by the young lady followed and showed good ability on that instrument. "A drunk" number by Tommy, while the lady played the instrument, was put over in fine style and brought a good many laughs.

Haydn then gave an Earlhamian's impression of a baseball game which he witnessed, delivering the number in a realistic and amusing way. He makes a cracking English comedian and the number is a real one on any bill. An eccentric dance by Haydn, while Etelle again accompanied on the violin, acted as an encore which was finished by both playing the violin. While Haydn may be a good violinist, he did not show it in the closing number, as he played the instrument in the position of a "cello." It would be good for comedy purposes, but an exhibition of music should be omitted. Or, if he really can play, he should place the instrument correctly.

G. J. H.

JOHN OLMS AND CO.

Theatre—Proctor's 125th Street.
Style—Acrobatics.
Time—Fourteen minutes.
Setting—Full stage.

John Olms, assisted by Nellie Fuller, put over a clean, masculine offering that should get plenty of bookings on the better class of small time houses. His act consisted of a few simple stunts and new features. The tricks are neatly done and prove the old "hand is quicker than the eye" maxim.

One of his stunts is taking his legs in one pitcher and while in another he takes out the coffee and pours it into cups and then changing the liquids back to their original paper forms.

G. J. H.

CAMPBELL SAXO FIVE

Theatre—Proctor's 125th St.
Style—Musical.
Time—Fourteen minutes.
Setting—In one.

This act was originally billed as the Campbell Saxo Five, but only four went on, as there was either a mistake in the billing, or one of the performers, for some reason or other, was absent. Three men, one of them in blackface and wearing a wig costume, and a woman who, in addition to playing the saxophone, played on the piano, are included in the offering. There is a bit of pantomime at the beginning included, for some inexplicable reason. It could just as well be omitted. The rest of the offering, consisting of a number of tunes played upon the saxophone, is fairly well done, but there is not sufficient variety and the melodies selected are not all suitable for the act.

At the start, two men are seated at a table, playing cards. Some remarks are hurled forth from the wings in poor dialect, and then a man in blackface makes his appearance. The bit is very funny, and the man used by him in Field. Following some patter, the three men then played a melody of jazz tunes. The woman, who was the woman member tickled the ivories. The men then sang an old fashioned song of a young lady playing upon the saxophone, with a melody of songs, all using songs with occasional forlunahs by the members of the quartet in blackface for comedy effect.

BALDWIN, BLAIR & CO.

Theatre—Proctor's 125th St.
Style—Comedy playlet.
Time—Sixteen minutes.
Setting—Full stage.

Baldwin, Blair and Company, a man and two women, are doing a comedy in neither well written nor acted. The theme is an old one, although worked out in a slightly different manner. It appears to be due for a stay on the small time.

A man, in a hotel, enters the wrong room. After he removes his trunks and toises them out to an attendant for pressing, and turns on the light, he suddenly discovers a girl asleep on the bed. He wakes up, emits a scream, and runs out. The girl, who is a mouse running across the floor. There is some dialogue and some comedy provided by having the girl see a mouse running across the floor.

The young man then dons one of the girl's petticoats and they become friends. Her apartment is the next room, later enters and there is a general mix-up. Some more talking and a little business constitutes the rest of the turn.

At the finish the man announces that he is to marry the girl, and that fate sent him to her room. The choropleth concludes with the remark, "Why didn't fate send me to my room?"

CAMPBELL AND CAMPBELL

Theatre—Proctor's 125th St.
Style—Violin and comedy.
Time—Fourteen minutes.
Setting—In one.

This brother and sister act is a fast violin offering that will go good in the better class of small time houses. After the sister, who is a violinist, breaks the other's violin, the girl put over some comedy playing. The patter between the two comedians is not very terms, is clever, but did not get over very well here. After a few jazz numbers by the sister, the act closes with a perversion of a "reel" teacher with a city girl for a pupil. In this part they put over some comedy, and the act was nicely executed. The act is one that pleased.

G. J. H.

REVUE

REVUE COMIQUE

Theatre—Herkum Opera House.

Style—Musical cut.

Time—Forty minutes.

Setting—Three (special).

Five girls, passably good looking and, to some extent, comical in their dancing, constitute this offering. The numbers are all presented in a musical show style, the company sitting in a circle and each number being individually announced. The two men work in Pierrot make-up but wear black tuxedo suits. The girls all sit in front of each other, with the men at either end. After the opening comedy and songs, one of the girls played a violin solo, proving herself the possessor of ability on the instrument. A dance by one of the men and one girl was fairly well done. Another of the girls rendered a vocal solo, and, while she really has a good voice, she makes a mistake in continually trilling, for while such vocal pyrotechnics may be all right for operatic singing, they certainly do not go well with the type of song she uses. The men sprang a few comedy remarks while she was singing which could not be heard, however, beyond the first few rows.

While the two were singing, the girls were back of the scene and undressed and dressed again in full view of the audience, and it is doubtful if that part of the program is in the taste.

An eccentric dance by one of the men and one girl by the company sent the act off to a good finish. While it would not do for big time, it will give away in the better class of musical revues.

G. J. H.

McLAIN, GATES & CO.

Theatre—Prospect's 58th St.

Style—Comedy.

Time—Forty minutes.

Setting—Full stage and one.

McLain, Gates and Company have a very little show, which is also presented by a man and woman. There is plenty of humor, a bit of pathos and a little finish which may not be liked. At the end the man announces that the author did not know just how to finish the playlet, so that it had to be terminated abruptly. This is probably not far from the facts for the story was rapidly approaching a tragic climax which would have made it a poor vehicle for a vaudeville act.

Jimmy enters the home of his girl, explaining that he has just purchased new clothes, a house and let on the installment plan, and will marry her shortly. He keeps on telling her how she has changed for the better since she last saw him, and paints a picture of their life together as he sees it. She constantly tries to tell him some thing, but he refuses to allow her to speak. Finally, it is explained that she is engaged to another man. There is a pathetic moment and Jimmy tries to take the news with a smile.

At this point stage hands begin to remove the scenery and they are left without a setting. They come forward and a drop is lowered in which the man delivers a short talk and they concluded with a song. I. S.

DAN LOZIER

Theatre—Prospect's 125th St.

Style—Comic role.

Time—Twenty minutes.

Setting—In one.

Dan Lozier uses the clippers to advantage and if his other work were up to the same standard, he would be assured of booking over one of the small time comedies. The bulk of the act, however, is not up to par.

Lozier in his talking failed to bring out the point of his story and the singing also left much to be desired. The latter consisted of two parodies on a popular song, the first of which was in addition to their age they lacked cleverness. I. S.

NEW ACTS AND REAPPEARANCES

(Continued from page 11)

FREDERICKS AND CO.

Theatre—Prospect's 125th Street.

Style—Comic role.

Time—Eighteen minutes.

Setting—Full stage—special.

"Father's Daughter" is the name of this offering, and it is one that is sure to please.

The setting shows the rear platform of a train and moving scenery is flashed all through the sketch to give a natural effect. This works very well.

The story is that of a young couple who have just eloped and have been married. Her father has objected to the marriage, as he still regards his daughter as a baby. She tells Bobbie, her husband, she generally gets anything wanted from her dad by pretending to cry. They go on in the mawkish manner of newweds and are interrupted by the conductor who shows them a telegram from the girl's father telling the trainman to stop the eloping couple.

Bobbie goes inside to make a phone call. The girl's father, having caught up with the train, boards it. He starts to scold her but she explains the marriage certificate. The father tells her she is not too old to be spanked and actually starts the operation. The conductor comes on the platform and the girl tells him she never saw her father before.

Finally, they reach a station, they start to say good-by and the girl breaks into tears. The father softens, forgives them and decides to pay the heavy money expenses. G. J. H.

ROGERS AND BARRETT

Theatre—Twenty-third St.

Style—Telling, singing, comedy.

Time—Sixteen minutes.

Setting—One (special drop)

Barrett was formerly of the team of Gallagher and Barrett, who did "The Battle of Too Soon" for several years. Barrett is the same natural "red" working without exaggerated make-up and delivering his lines with the same degree of ease and understatement that characterized his efforts while appearing with Gallagher.

A recent combination of Rogers and Barrett is offering a line of conversational gab-fests and cross-fire dialogue, practically the same, in form, as the routine contained in "The Battle of Too Soon." Rogers wears the uniform of a soldier and Barrett is seen as an Irish private. A special drop showing a married couple in a room, played to give color to the talk, which consists mostly of war gags, some old and some new. Rogers, who has a very pleasant baritone singing voice, sings a couple of ballads during the act. They were sung by Barrett also doing one song as a single. The finish finds both men singing a double number. H. R.

REEDER AND TUCKER

Theatre—Eighty-first Street.

Style—Violinists.

Time—Twelve minutes.

Setting—In one.

Both these boys are good players and present a good variety of music. They started with a melody of popular and classical numbers and made a very good use of the violin. The solo, the player using his fingers only, as he held the bow between his knees.

The latter part of the act was an overture. The other followed with a Red Cross ballad. An eccentric dance by the latter, who is either played in "rube" make-up, made a fair finish. G. J. H.

BILLET THIRTEEN

Theatre—Prospect's 23rd St.

Style—Comic role.

Time—Fourteen minutes.

Setting—Special.

Three men in trench attire, wearing helmets, uniforms and other trench accessories, and representing Canadians, have a singing and talking act which carries a special setting representing a battered old cottage used for shelter by soldiers. In spite of the fact that the end of the war has brought with it a desire to forget the horrors caused by the great conflict, these three men present a bit which treats the matter humorously, excepting for a few places. The portrayal of the "Cootie hunt" should certainly be dropped. Generally, the material is handled creditably and, on the small time, it should be able to hold its own.

As the curtain rises, showing the glow of a fire, one of the troopers is sitting on the ground, unable to make his appearance and, after the customary greetings and a bit of comedy, they go through a routine representing the elimination of some cooties from their clothes. The bit is displeasing and would be better omitted by one of them, telling how to distinguish an American, comes in rather peculiarly, and, at the end, they sing a song in which they tell that they are Canadians. A dramatic recitation by one of the men was delivered with peculiar force infection that did not win favor.

More talk of a farcical nature, some business with it, and then another song "I Ain't Got Weary Yet," were followed by the announcement that they were to march in five minutes. The announcement of peace then followed and they finished singing, "Take Me Back to Blighty," a tune popular with the boys in the trenches.

The characters perform well, but the material, in place, has not been selected with the best of judgment. The offering has the makings of a good act. Improvements could be worked in a number of places, however. They should do some more singing, especially as the closing song disclosed the fact that they know how to sing well together. I. S.

SABINI LA PEARL

Theatre—Prospect's 58th St.

Style—Telling and musical.

Time—Sixteen minutes.

Setting—In one.

Sabini La Pearl has himself billed as "the world's greatest aerialist," which helps him get his surprise over. A man steps out in gymnasium costume and after displaying his muscles proceeds to perform a pair of flying rings. With the calm ease of a self aloft, when, suddenly, the rings holding the rings give way and he takes a fall, an argument ensues. The stage hands, who remain off stage, enter. Meanwhile, two "plants" in one of the lower stage seats proceed to sing and shouting in "yop" dialect that "the show is a fake. Some comedy is presented, after which Sabini La Pearl comes forward and plays the Hawaiian steel guitar and piano.

The latter follows, arranged the material good and the three men handle it excellently. The "plants" work well, as does the man who impersonates the aerialist. The surprise is a genuine one and, taken as a whole, the offering is in line with the presentation of the big stage houses. It will give a good account of itself most anywhere. I. S.

AN ARTISTIC TREAT

Theatre—Eighty-first Street.

Style—Poring.

Time—Twelve minutes.

Setting—Special.

Stuart and Company, one man and two women, who bill their act as "An Artistic Treat," take those that represent art from the act from the act of Paris. The three are well formed, hold difficult positions with ease and have an offering that is truly artistic. The setting is a pretty one, and the music has been judiciously fitted to the turn. The act is one that can hold its own on any bill in an early spot.

The first pose assumed was that of "Portals of the East" and was followed by "The Parting," which was a bit stiff. "The Defense of the Flag" was splendidly portrayed and "Apollo, Charming the Shepherds" was also nicely done. "The Slave Merchant" was followed by "Panama," an exceedingly difficult pose, in which one of the girls stood upon the toes of one foot with her body barely balanced.

"The Archer" was another tableau that drew applause, and "The Discus Thrower," the best known of the series portrayed, got a big hand. "Joan of Arc" and "At the Winning Post" at the finish was another difficult pose. This called for an I. S.

THE GERALDS

Theatre—Prospect's 125th St.

Style—Comic role.

Time—Twelve minutes.

Setting—Special.

The Gerald's, a man and woman, have made a musical act about as good as they can get on the big time. They do some work on the violin and banjo at the start of the act and then go to the grand finale.

The big punch of the act is contained in the work upon a sort of mandolin which have a carillon and a number of mandolins, each bearing only one string, arranged upon it like the keys on a piano. Their work upon this instrument sounded like a chorus of mandolins and the melodies rendered produced a pleasing effect. At this house, the turn was billed number one and stopped the show in the early position.

They started with a violin duet of a classic tune, while a red light from what represented a fire in the background above it upon a tripod, created a sort of grotesque effect. Under a red spot light, they then played some music upon banjos. The sextette from "Ladino" was then rendered upon the contrabass and the piano. The act was followed by a medley of popular tunes that called for encores. I. S.

SHAW AND CAMPBELL

Theatre—Yonkers.

Style—Singing.

Time—Twelve minutes.

Setting—In one (special).

Two girls, blonde and brunette, form this act and use a pretty pink-and-blue curtain, which they show in the act.

The blonde started with an introduction on the piano and the other offered a song. The brunette, the prettier, has a dandy voice, an attractive personality, and put her number over very well. A double duet, the girls singing, was nicely rendered and played.

The blonde young lady then rendered a solo on the piano, showing ability, but had to use a poor instrument in this house, which subjected her to a bad handicap. A song by the other, accompanying herself on the piano, and another by the two, completed the offering. The presentation of the act is a good selection of songs. They present big time possibilities. G. J. H.

CHICAGO NEWS

HERRMANN AND TWO PATRONS
BATTLE IN THEATRE LOBBY

Fistic Encounter Starts in Row Over Tickets Purchased from a Scalper; Manager Is Said to Have Trounced Opponents; Foyer in Uproar as Police Were Called.

U. J. (Sport) Herrmann, manager of the Court Theatre, engaged in a fistic encounter in the lobby of the house Sunday evening, giving two of his prospective patrons a flogging, it is said.

The trouble started when Bernard Neuberger, president of the Broadway News Service Company, and Secretary Fred H. Burnside called at the box office window for seats that had been purchased from the Ernie Young ticket brokerage office. He was given seats in the eighth row and demanded to have four new tickets, as were promised, he claims, by the ticket scalper. Herrmann intervened and was called a liar, after which a scuffle started and the other patron is said to have struck

Herrmann from the rear. Herrmann then took on both opponents and was victorious in the encounter. The theatre foyer was thrown into an uproar. Both sides called the police, but the theatre manager secured his first.

Burnside endeavored to have Herrmann held on a charge but was informed that he could secure a warrant Monday morning for his arrest, which was denied. Burnside was permitted to leave the police station after his wife's diamond ring, worth \$1,000, was offered as bond. He was released on his promise. The case was heard Monday morning and Burnside was fined \$5 and costs, the charges against Herrmann being dismissed.

WILL MOVE APRIL 22

Official Moving Day has been declared by the Western Vandellier Managers' Association, Orpheum, Keith Booking Office and Interstate Circuit, as April 22, on which date the entire Majestic Theatre Building will vacate their offices and travel westward to the new theatre. The interior of the building has not been completed as yet, extra stage workmen are being employed so that occupancy can be commenced immediately.

The theatrical firms have already moved into the building and are at present occupying their offices. All independent theatres, at the last moment, could not secure offices in the new building, have completed arrangements with the management of the Woods Theatre Building for offices.

EUL AND FOSTER TO SPLIT

Following a tour of the Lower Southern Circuit, the act of Eul and Foster will dissolve partnership. Miss Jane Foster, of the team, will become the principal dancer of Earl J. Cox's new song and dance revue, to be staged in Forest Park during the Summer season. Following the park engagement Miss Foster has signed with a local producer to appear in tabloid.

LOTTIE MAYER RE-MARRIES

Lottie Mayer, formerly the wife of William Mann, black-face comedian, has reported to have again married. The ceremony took place in St. Louis, Mo., last week. Her new husband is a resident of Chicago, is the groom.

Miss Mayer is known in the profession as "The Divorcing Woman." This is the second matrimonial attempt for both parties.

ARCHIE SCHAEFER RELEASED

Archie Schaefer, actor-walker of the Log Cabin Cafe, arrested last week and held as an accessory to robbery, was freed in court on Wednesday last, when there was no evidence offered that would warrant a conviction.

TRY TO ROB THEATRE

Burglars attempted to blow the safe of the Shakespeare Theatre on Fifth street but were frightened away by any damage could be done. This marks the fourth attempt to make a robbery of the theatre. The house is controlled by Starks and Kramer, who recently assumed the proprietorship.

WILSON OPEN FOR LEASING

It is reported that the Wilkes Avenue Theatre, now playing a resident stock company, is on the market for leasing. Several offers have been made for the theatre, planning to play vaudeville, its former policy.

STOCK AND REPERTOIRE

MALCOLM FASSETT TO HEAD
NEW COMPANY AT ALBANY

Spring and Summer Season Will Open Monday with "Lila Time"; Anna Mason, Edward Pointer, Eddie Menlove, Nedda Harrigan and John Saunders in Cast.

ALBANY, N. Y., April 14.—Malcolm Fassett will head a new company which will open a Spring and Summer season at Harbors Bleeker Hall, next week. He brought the members of the cast here today, from New York, when they were rehearsing. The balance of the week will be passed at the hall in putting the finished touches to the first production, "Lila Time."

The character of Jeannine, which Jane Cowle portrayed, will be played by Anna Mason, leading woman of the Fassett playing. She is well known in Albany, having

appeared here last in "Erwathie Susan."

Eddie Menlove, who recently closed with "The Mormons" in vaudeville, has been signed as stage manager and Mabel Booth will attend to the scenic effects and decorations. Edward Pointer, who played the so-called "Red" in "The Merry Widow," is the personnel of the company will be announced in a few days. The scenic embellishment used by Selwyn and company at Republic Theatre in New York will be used.

OLIVER TO PRODUCE

ST. PAUL, Minn., April 12.—Otis Oliver has decided to use his company in this city to try out new plays and if they give promise of success, he will produce them elsewhere.

His decision followed the success of "The Naughty Bride," by George Saunders, which he produced at the Lyric Theatre here and then played in the better midwestern cities. Yada Helfman, in the large capacity, and the company has been playing for ten weeks so far and reports capacity business.

GETS TWO-YEAR CONTRACT

Mary Daniels has been signed for two years by the Lyric Theatre. She got the contract through her efforts when she jumped into a hole left in the ranks of the company. Edward Pointer, of the Lyric Theatre, who left the company recently, she will be seen in the leading role with one of the players.

LEADING MAN IS ROBBED

CHICAGO, April 14.—George Taylor, one of the leads in the stock company at the Great Northern Hippodrome, was robbed last week of wearing apparel, a valuable stick pin and \$100 in currency. A sneak thief gained entrance to his dressing-room while the actor was on stage.

SEYMORE HAS REPERTOIRE CO.

Seymore and Ferguson have organized a company to play at repertory during the Summer. The company will open Monday at Stuever, N. J. Twelve persons are in the cast and the salary will be carried for each play.

ETHEL TOWNSEND RECOVERING

CHICAGO, April 14.—Ethel Townsend, formerly leading lady with the Boyer-Vincent Stock Company of Boston, recently underwent a serious operation at the American Theatrical Hospital. She is doing well.

TUNTON GOES TO DULUTH

Arthur Tunton, who has been playing at Pittsburgh with the Harris Stock Company, has signed as leading man for the Lyceum Theatre, Duluth.

LAWRENCE JOINS BLANKEYS

William Lawrence, character man, has been engaged by the Blaney Brothers on an engagement at the Yorkville Theatre next week.

POINTER CLOSES AT HARTFORD

Edward Pointer, who has been playing with Selwyn's of Hartford, closed there April 5.

PITTSBURGH STOCK CLOSES

The stock company playing at the Pittsburgh Theatre, Pittsburgh, has closed.

MANY NEW ENGAGEMENTS MADE
Many engagements were made for stock companies in all parts of the country last week.

Anna Hill, Victor Bond and Fritz Adams joined the Lewis and Worth Players, Beaumont, Texas; Marie Walter joined the Byers Musical Stock, Port Worth, Texas; the team of the Lyric Theatre, the Unique Theatre Stock, Minneapolis; Larry Sullivan and Ella Belle Arnold, with the Welton Players, Minneapolis; Fargy, Dak.; Billie Robinson, with the Harry Shannon Players; Larry Bingham with the Lyric Theatre, Port Dodge, Iowa; Deaver Storer with the Wilson Todd Stock Company, Springfield, O.; Marie Lauren, with the Lyric Theatre, Brookhaven, Ga.; Parillo, Dale Browne and Dora Mitchell with the Jack Lewis Stock; E. W. Borman with the Sanford Stock Company, Oklahoma City, Okla.; Barry Townsley with the Lyceum Theatre Stock, Duluth, Minn.; Bertie Albem, Carl Madison and D. C. Seldon with the North Brothers Stock Company, at the Lyric Theatre, Lincoln, Neb.; Katharine Dean, Parker Fennelly, Knowles Batten and wife, Josephine Worth and Jim Bangs with the Joe Canada Stock Company, Springfield, Ohio. All were engaged through the Milo Bennett Musical and Dramatic Exchange, Chicago.

LEXINGTON CAST SELECTED

Walter Winter has engaged the following players for his company, which will open at the Lexington Theatre Monday: Frances Ferns, leading lady; Wilmer Walcott, leading man; William Bailey, second lead; Hal Brown, character man; Charles Coghlan, juvenile; Marguerite Mason, singer; Bertie Crichton, character; James Donlon, comedian; Elaine Farris, Florida Wilson and Walrus McCullough, J. J. Horn, comedian; Harry McEwen, Webster, director, and Arthur Keith, stage manager.

PLAYING THIRTIETH SEASON

Nellie Booth and her associates have rounded out a stock season of thirty weeks at the Kenyon Theatre, Pittsburgh. They have a new play called "Tide Hunt" written by J. Simpson McLaughlin, in three acts.

The roster of the company is as follows: J. Simpson McLaughlin, William McEwen, Crookshanks, Matt McHugh, Sam T. Reed, G. Elwood Appell, Nellie Booth, Mrs. Ed. McHugh and Kathryn McHugh.

"HOMESTEAD" IS REVIVED

There will be a revival of "The Old Homestead" at the Yorkville Theatre next week.

LEIGH JOINS SHEA CO.

Bert Leigh has been engaged as leading man for the P. F. Shea company.

WILL DAVIS NEAR DEATH

Will J. Davis, dean of Chicago theatrical managers, lies at the point of death. He is being constantly attended by specialists who hold out very little hope for his recovery.

Mr. Davis is seventy-five years old and just recently returned from Hot Springs, where he was endeavoring to recuperate his health. He was a member of the board of the Klaw & Erlanger interests in this city. X-ray photographs taken of the heart of the President of the board, a very serious internal organic displacement, resulting, it is believed, from a stroke received in a fall several months ago. Physicians say that if he was a younger man an immediate operation might possibly save his life.

GOLDBERG HAS ACCIDENT

Law M. Goldberg, of the Law M. Goldberg Agency, had a narrow escape from death last week when his automobile collided with a street car on the South side of town. In an attempt to avoid the accident, Goldberg stopped his car instantly and the force skidded it completely around and directly in the path of a swiftly moving street car. The automobile was completely demolished, but Goldberg escaped with only a few minor bruises.

HOUSMAN TO BOOST KALICH

Lon Housman, who was injured recently in his automobile, plans to return from Hot Springs, where he is recuperating, in order to take charge of the publicity work for Bertha Kalich, who will shortly open an engagement at Woods Theatre.

EARL AND EDWARDS RE-JOIN

Jack Edwards, formerly of Rodway and Evans, is now working again with his former partner, Earl Earl, and using the team name of Earl and Edwards. They have been routed for a tour of the W. V. M. A.

BARNEY WALKER CHANGES

Barney Walker, who for the past four years has been on the staff of the Western Vaudeville Managers' Association, has resigned his position and accepted a place in the office of the Helen Murphy Agency.

HELP FOR OBSERVATION

Hedy Rialty, late of Lord Dostler's Minstrels, and emergency comedian for R. D. Barry's girl acts, is a patient at the American Theatrical Hospital, where he is being held for observation.

TUDOR CAMERON'S WIFE DIES

Tudor Cameron, widely known in theatrical circles, is making the death of his wife, who passed away in Clinton, Ia., last week.

REVUE

AMERICAN GIVES OUT EXTRA TIME

STARTS AFTER MAY 24

The American Burlesque Circuit shows that will play supplementary time after the close of the regular season, May 5, are given below. All the shows of the circuit will play the extra time, except the "Blue Birdies," "Milkmaid," "Mile a Minute Girls," "Oriental" and the "Speedway Girls."

The "Lid Litters" will play Toronto week of May 5 and Buffalo the week of May 12. "Paris by Night" will come back to Hoboken for the week of May 5. The "Aviator Girls" have Freehold, N. J., May 5; Sheanodah, N. J., May 6; St. Bernard, N. J., May 7; Trenton, May 8-10; and Writington, May 11.

"Midnight Maidens" go to Wilkesbarre May 10; St. Louis, week of May 12; Baltimore week of May 19; Writington week of May 26, and the Star, Brooklyn, week of June 2.

"Ramble Dazzle Girls" play Scranton week of May 5; Star, Brooklyn, week of May 12; Olympia, New York, week of May 19, and Hoboken the following week.

"Girls from the Pollies" play the Trocadero, Philadelphia, the week of May 12. The "Americans" get the Gayety, Brooklyn, week of May 12.

The "High Flyers" are in Boston for the week of May 5 and the Gayety, Brooklyn, the week of May 12.

The "Jolly Girls" play Worcester the week of May 5 and Boston the week of May 12.

The "Big Review" plays Springfield week of May 5; Worcester, week of May 12; and New York, week of May 19, and the Gayety, Brooklyn, week of May 26.

"Military Maids" are at the Crown, Chicago, week of May 4 and Milwaukee the week of May 11.

"Pat White" plays the Englewood, Chicago, week of May 4; Crown, Chicago, week of May 11; Terre Haute and Indianapolis week of May 8; Louisville week of May 20, and Columbus week of May 2.

"Hello, Puss" has Detroit week of May 4 and the Englewood, Chicago, the following week.

"The Tumblers" plays Cleveland week of May 4 and Detroit week of May 12. "Social Follies" goes to the Star, Brooklyn, week of May 5.

"The Tumblerettes" have Writington week of May 4; Boston, May 12; Wilkesbarre, May 14-15-16-17; and the Gayety, Brooklyn, week of May 19.

The "Mischief Makers" go to the Olympia, New York, week of May 5; Hoboken week of May 12, and the Star, Brooklyn, week of May 19.

The "Monte Carlo Girls" have the Trocadero, Philadelphia, week of May 5; Olympia, New York, week of May 12; Hoboken week of May 19, and the Star, Brooklyn, week of May 26.

The "Trail Hitters" are booked in Washington week of May 5. "Girls from Jordan" go to Baltimore week of May 5; Washington week of May 12; Writington week of May 19; Olympia, New York, week of May 26, and Hoboken week of June 2.

"Follies of Pleasure" have Uniontown, Pa., May 8; Altoona, May 9; and May 10; Baltimore week of May 12, and Washington week of May 19.

"Twenty Twenty" have Pittsburgh week of May 5; Uniontown, May 13; Altoona, May 15; Cleveland week of the 19th; and Detroit week of May 26. "Auto Girls" play Sheanodah, O., May 5; Detroit, May 6, and Zanesville, O., May 7. "Festive Winners" week of May 6 to be filled in; Wheeling, May 12; Streub-

ville, May 13; Belair, May 14, and Zanesville, May 15.

"Follies of the Nite" go to Milwaukee for the week 30; May 11, "Punchers" have Terre Haute and Indianapolis the week of May 5, and Louisville week of May 11.

The "Record Breakers" go to St. Louis week of May 4; Terre Haute and Indianapolis week of May 11, and Louisville week of May 18.

The "Broadway Belles" are booked in Kansas City week of May 4; St. Louis week of May 11; Terre Haute and Indianapolis week of May 26; Olympia, New York, week of June 2, and Hoboken week of June 9.

"French Follies" go to Sioux City for May 4-5; Kansas City week of May 11; St. Louis week of May 19; Terre Haute and Indianapolis week of May 26.

"World Busters" have St. Paul for the week of May 4; Sioux City, May 11-12-13, and Kansas City for the week of May 18.

The "Princess" have Minneapolis week of May 4, and St. Paul week of May 11.

"Green Up Babies" will play Louisville week of May 4; Columbus week of May 12; Zanesville, May 13; Belair, May 20, and Wheeling, May 21.

BAKER SIGNING THEM UP
Charles Baker has signed the following for the week of May 4: Bert Bernard, Stella Morrison, Gertrude Ralston, Margie Hill, Edith Lyons, Frank Anderson, Hank Hanson, Billy Harris, Dorothy Dean, Charles Cole, Charles Levine, Jr., Anna Fink, Forest Dwyer, George Ward and Harry and Elsie Mortsey.

STELLA MORRIS REJOINS SHOW
Stella Morrison, of the "Speedway Girls," has entirely recovered from her recent attack of pneumonia and is ready to show her this week. Miss Morrissey was taken ill when she was playing Springfield two months ago.

REATTY SIGNING PRINCIPALS
E. Theo. Reatty has signed the following principals so far for three shows next season: Al. Raymo, Harry Fields, Lena Daly, Gladys Jackson, Jack Rice, Lillian Bernard and Jack O'Malley.

EVANS TO HAVE TESTIMONIAL
NEWARK, N. J., April 12.—A testimonial will be given at Miner's Empire, this city, on April 20, to Leon Evans, treasurer of the house. Fifteen acts are on the bill.

LA MONTS LOSE THEIR MOTHER
BALTIMORE.—The Monts, who were at the Monts, mother of Marie and Margie La Mont, members of Knie's Union Square Show Company, died at her home here yesterday of pneumonia.

FRIEDRELL JOINS SHOW
BALTIMORE.—The new act—Betty Friedrell joined the "Twentieth Century Maids" here to work, replacing Billy Barnes and working opposite Jim Barton.

WALDRON ENGAGES TROUPE
The California Trio of the "Cheer Up America" circuit has been engaged by Charles Waldron for his "Bostonsians" next season.

RE-NAME "PENNANT WINNERS"
The "Pennant Winners," on the American Burlesque Circuit, has been renamed "Hello Frenchy" for next season.

VALLIERE TRUE BACK IN SHOW
Valliere True rejoined Fred Irwin's "Maids from the West" at the Jacques Theatre, Waterbury.

PARK THEATRE INDIANAPOLIS CHANGES

WILL PLAY A B C SHOWS

G. E. Black closed a deal in New York last week with the Anderson Estate and Harry Zigler to take over the Park Theatre, Indianapolis, May 3, next. Black also has the Majestic in that city.

Black had a lease on the Park, commencing July 1, 1920, which he had closed with the owners of the house, Dixon and Talbot, a short time ago, but he wanted to get the house for next season in order to book the American Burlesque attractions in it, instead of the Majestic, in which they are now showing.

Irons and Clandage now have the Park and are playing stock burlesque there, which is alternating weekly with the Haymarket, Chicago, and Avenue, Detroit.

They opened the house four weeks ago and have been doing big business. The American Burlesque Circuit has a contract with Black to play their shows at the Park, commencing next season, and the contract also states that musical or burlesque shows will not be shown there, which will, in all probability, have pictures and vaudeville.

It is said the Irons and Clandage have another house in view in Indianapolis which will be put on the National Burlesque circuit next season.

ATTACKED CHORISTER, GETS JAIL
Joseph De Benedetto, of 211 Boorum street, Brooklyn, was last of the three men convicted of assault upon Alys and Lillian Andrews, of the "Follies of Pleasure" company, on Sunday last, week by Judge Dyke, in the County Court, Brooklyn, to Sing Sing Prison for two and one-half, to four and one-half years. The assault took place last October in Brooklyn, where the girls were playing.

In passing sentence, Judge Dyke paid a tribute to Mounted Patrolman Thomas O'Brien, who arrested three of the assailants, and O'Brien's name, which directed his rider to the scene of the assault.

"Praise is surely due to Patrolman O'Brien for capturing three of you," said the judge, "and notice must be taken of O'Brien's horse, whose animal instinct carried his rider, who was unable to trace the cries for help, to the spot where the crime was being committed."

WALSH GOES TO TEXAS
George Walsh closed at the Crescent Saturday night and left Sunday for Fort Worth, Texas. He opens in stock at the Byers Theatre that city April 20. He was booked through Roehm and Richards' office.

SIGN FOR CABARET
Roehm and Richards have booked Underwood and Smith and Fanchon Perry, at Farnham's, Albany. They opened Monday, replacing The Boyce and Edith Dolan.

FAD BECOMES AN ELK
Corp. Lester Pad, of the "High Flyers," was initiated into the Elks, Lodge No. 1, in New York, last Sunday.

JOINS MINSKY COMPANY
Emma Kohler has been engaged as the principal dancer in the "Wings and Garden." She will open there next Monday.

"BON TONS," WITH LESTER ALLEN, IS BIG LAUGHING HIT

The "Bon Ton Girls," featuring Lester Allen, is at the Court and doing a bang and a big business. The show also has a number of women who have never been developed into the most terrible comedians in burlesque, with the addition of a large orchestra, and the result is a show which has made a big hit.

Lester Allen, who has made a big hit in the past, has a good voice for singing, plays like a corking good dancer and has a good sense of humor. He has a good sense of humor and a good sense of humor.

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THE NEW YORK CLIPPER

NEW COPYRIGHT LAW STRONGLY SUPPORTED

Canadians Awake to Fact That Native Writers Are Inadequately Protected

The new Canadian Copyright bill, now before the Senate Special Committee, has aroused great interest throughout all Canada. Men of public affairs, previously uninterested in copyright matters, have taken up the proposed legislation with great spirit and are devoting much time to explaining the merits of the new measure.

The present law has for years worked a great hardship on Canadian composers and writers, limiting their earning capacity not only at home but in foreign countries as well. These hardships, unknown to the general run of people, have aroused much comment and the bill has suddenly found itself supported by one of Canada's best known people.

Philip Gibbs, in speaking of the new copyright bill now before Parliament, expressed his astonishment at the inadequacy of the protection to Canadian writers afforded by our previous legislation.

"The obvious change is necessary, if proper encouragement is to be given to Canadian literature, art and music."

Mr. Gibbs was particularly favorable to the extension of the term which, following the British Act, is counted from the date of an author or composer plus fifty years. Mr. Gibbs referred to cases, previous to the new British law, in which the works of famous British authors, Dickens, for example, received no financial benefit from their author's work.

Mr. Gibbs was also pleased to note the protection to be afforded to individual writers of newspaper articles as well as to the owners of the papers themselves. He felt that the adoption of the underlying principle of the act would be a great step in the right direction, since, on the whole, the British legislation was adequate, and was working out for the protection of newspapers and writers alike.

At an organization meeting of the special committee on the new copyright bill, Senator William Bennett was appointed chairman. The first meeting for argument and evidence will be held at the Senate committee room next Tuesday morning.

NEW MOTHER SONG RELEASED

"That Wonderful Mother of Mine" one of the best like no other songs written in the mother theme is going stronger every word not only commercially but with the release in vaudeville all over the country. It is one of the best things in the popular catalog of M. Witmark & Sons, and possesses qualities that will undoubtedly make its popularity permanent. One of the latest acts to report its enthusiastic reception everywhere is that of Shaver and Bernstein at Baltimore last week. The song proved a tremendous favorite and both "Win Shaw and Lester" were agreed that it is one of the finest and most appealing numbers they have ever essayed.

BIG PUBLISHING FOR FIELDS

"It's Up to You, Arthur," is the heading of a big two-page advertising spread which the Edison Co. is taking in the big national magazines, including the phonograph records of Arthur Fields, the songwriter who up to a few months ago was connected with the professional department of a music publishing house.

BEN BORNSTEIN IN NEW YORK

Ben Bornstein is back in New York after a six weeks' tour through the Middle West.

LAMBERT & BALL AT THE PALACE

Every time Ernest R. Ball and his wife, Pauley Lambert, appear together at the Palace, their act goes better than ever. Last week the work presented by this favorite team was nothing less than a sensational success. They are certainly entertainers of luxe, and the audience can get enough of them. On their opening, and at all subsequent performances, the audience was for more, the resistant seemed numbing. Eventually the lights were shut off and in that way the fires of enthusiasm were temporarily kept under. Ball introduces a number of his new songs in the act, and as usual, they are tremendous hits and tremendous sellers, not always the same thing by any means. The chief of the new favorites is undoubtedly "You're Making a Miser of Me," which is beyond question one of the best popular songs Ball has written in recent years, a large statement, but fully borne out by the facts. Other new successes included the new composition "They May Be Old, But They Want to Be Loved," a real novelty by Gerber and Gilbert; "The Gates of Gladness," by Brennan, Cunningham and Rule; and, perhaps the most liked of all, Ball's beautiful ballad, "My Little Boy of Mine," which, as Miss Lambert renders it, is always a pistol shot a hit, and little wonder that "My Little Boy of Mine," by M. Witmark & Sons, who report countless acts using with invariable success, featured this week when Charles E. F. McCann, Mr. Woolworth's non-in-law, made the announcement.

WOOLWORTH LEFT \$400,000

That the late Frank W. Woolworth died without signing a will that he had been working on for some time before his death became known this week when Charles E. F. McCann, Mr. Woolworth's non-in-law, made the announcement.

The estate, a valuation approximately estimated at from \$400,000 to \$500,000 was left to his wife nearly thirty years ago and the bulk of the money was left to her. The wife, Mrs. Jennie Woolworth, is now nearly seventy years old and last June was declared incompetent by a sheriff's jury. Mr. Woolworth brought the proceedings in which he declared she was incompetent and at the time created a trust fund for her. He said the action was taken with "great sadness and regret, but that he considered it necessary to safeguard interests."

In spite of the existence of the will, the estate, according to Mr. McCann, will be divided according to the terms of the new will which was never executed. By its terms the great fortune will be divided among relatives, friends and charities.

J. WILL CALLAHAN IS ILL

J. Will Callahan, the songwriter, author of "Smiles," is confined to a dark room at his home in Peloskey, Mich., suffering from a severe attack of Bright's disease, which in everyday language is acute inflammatory rheumatism of the kidneys. Callahan, from whom Callahan has suffered for several years. Most of Callahan's lyrics are dictated in a dark room to his wife.

WILL SPEND \$10,000 ON ONE SONG

Gilbert & Friedman have announced the intention of spending \$10,000 to popularize a new high-class song called "Mending a Heart," by Wolfe Gilbert and Joe Stern. The publishers are devoting considerable time to the building up of their high-class department, and this is made one of the features of their publishing business.

STERN HAS NEW COMEDY SONG

Joe W. Stern & Co. have a clever comedy song in "All Those in Favor Say Aye," by Sam Downing and Tom Kennedy. The song, which is the first of the words of the number, has dedicated it to Frederick F. Goldsmith, Exalted Ruler of No. 1 Lodge, B. P. O. E. New York City.

HOME SONGS WANTED FOR THE SOLDIERS

Songs of "Gay Paree" and "Broadway" Type Forwarded Upon by U. S. Officials

Songs that picture small town and country life and ridicule the life of "Gay Paree" and the lights on Broadway are being forwarded upon by U. S. Government officials to the Paris bureau for the insidious propaganda to keep the soldier in the big towns and cities instead of returning to his previous home.

The importance of the popular song is indeed great and the Government officials, realizing the fact that started early in encouraging the publications of the old-time songs of home. These numbers will, in the belief of the officials, do much to influence the discharged soldier to leave the big cities.

The thousands that have recently arrived from France are overrunning many of the large Eastern cities and the matter of obtaining employment for them is a matter of great importance. Especially does the Government want those who came from farms to go back to the farms where labor is so badly needed.

There is a natural tendency for the soldier's soldier to return to the big towns and to offset this the Government has taken up the song question.

LIEUT. BIER OF THE ARMY

Lieut. Joseph Bier, M. D., prominent Philadelphia physician, chemist, musician and musical profession, has recently been discharged with high honors from the United States Army.

In recognition of his good work, Dr. Bier received the following commendation from the Chief of the General of the Army:

"Upon your discharge from the service, the Chief of the General has directed me to express to you his personal appreciation and that of the Medical Department for your perfect record of duty and the self-sacrificing spirit that you have manifested in giving your valuable assistance to the Medical Department and to the army when it was so badly needed and to express the hope that you will continue your connection with the Medical Department by joining the Medical Reserve Corps." (Signed) Val. E. Hiltnerberger, Lieut. Col., Medical Corps, U. S. A.

Dr. Bier announces he will be pleased to entertain old acquaintances and friends pay him a visit.

Before joining the army Dr. Bier was medical physician for many prominent musical organizations and was with Joe W. Stern & Co. and many others.

JACK COOK WRITES A SONG

Chicago, Ill., April 12.—J. Norman Cook, known professionally as Jack Cook and recently convicted for the murder of Bill Bradley but at liberty on bond awaiting an appeal, has written a song which he expects to be successful. The song is entitled "Sweet Baby Girl of Mine." The song is now on the press and will be handled exclusively by Norma Cook at present engaged in writing an answer to her father's song which will carry the title of "Dear Daddy of Mine." Miss Cook is preparing to enter the motion picture field and will have the support of Mrs. Spence Drew, who is a cousin through marriage.

LIEUT. WILSON TO PUBLISH

Lieut. H. S. Wilson, formerly of New-Holt, Bayern & Wilson, is to open a music publishing business in Chicago. He will make a specialty of artistic title pages in connection with his publications.

PHIL KORNEHNER IN CHICAGO

Phil Korneher, professional manager for Leo Feist, Inc., is spending the week in Chicago.

PRATISE FOR FOSTER HOUSE

George Bob Wick, army song leader at Camp Euclid, Va., sent the following letter to the staff of the Foster House for the communication, which is but one of many received by the company recently, speaks for itself.

LEO FEIST, INC.,

Sirs: Your very generous supply of songs, song slides and orchestra music received and I am sure that you have been of great help to me. If you knew the appreciation of the fellows for everything that is done for them, you would surely feel proud of it. That some time the public may be informed in some way just how much Feist & Co. have done to make the life of the soldier pleasant.

You have shown your patriotism in a way that has cost your firm many thousands of dollars and you have done it in such a way that no one except those on the inside know anything about it. Thanking you again, believe me, yours,

GEORGE BOB WICK,
Army Song Leader,
Camp Euclid, Va.

COHEN SCORES AT PALACE

Bernard Gravitte scored a big hit on Monday night at the Palace Theatre with "The Greatest Thing That Came from France," a new release from the Meyer Cohen catalogue. The song is a masterpiece of melody and is melodious to a degree. Well constructed, the punch line is in just the right place and after describing the wonder and beauties of France, tells of the best thing that came from that wonderful country. It is the best that brings one back!

BORDONI FOR VAUDEVILLE

Mr. B. Benthien is anxious to present Irene Bordoni at L. G. Gifford's vaudeville. Giff-Rite, the Canadian soldier songwriter, is writing a new musical number for her and she will also have completed several new songs which will be first heard in the new act.

NATHAN WITH WATERSON CO.

Chicago, Ill., April 12.—Napier Nathan, writer and former newspaper man, has joined the forces of Waterston, Berlin and Snyder in the capacity of a manager of one of their local departments. The office of Nathan and Snyder have been remodeled and put into handsome shape.

CASEY OF THE K. O. C. READY

"Casey of the K. O. C." is the title of a new song by Percy Weirich. Vaudeville patrons will hear it for the first time when Dolly Connolly, with Weirich at the piano, opens at the Colonial next week.

STANLEY GETS DAMAGE VERDICT

A. J. Stansky, the music publisher, was awarded a verdict of \$228 damages against Gull Gatti-Casazza, director of the Metropolitan Opera House, as the result of an automobile accident.

TOMMIE GRAY HOME AGAIN

Tommy Gray, the songwriter and vaudeville author who has been in France for the past year entertaining the soldiers, arrived home on the Lapland, Saturday.

ELWOOD OUT OF THE ARMY

Paul Elwood, formerly Eastern sales manager for the McKinley Music Co., has received his discharge from the army after serving nearly a year in France.

JOHNSON OUT OF THE NAVY

Howard Johnson, the songwriter, has received his discharge from the navy and is once more actively engaged with the Leo Feist, Inc. establishment.

PUBLICITY THAT

**Song Headquarters Is Again in the Limb
Outshines All Previous Efforts to Intro
Most Popular, High Priced, and Widely**

Singers using FEIST songs will receive the benefit of this gigantic publicity campaign.

Theatres in which FEIST songs will be sung, likewise will reap their share of good will from their patrons, because, as we have previously stated, the public has become accustomed to reading FEIST song announcements in their favorite magazines and immediately recognizes and appreciates them when heard in the theatres.

HERE IS THE LIST. TAKE Y

"How Are You Going To Wet Your Whistle?"

"Johnny's In Town"

"Chong"

"Heart Breaking Baby Doll"

"Alabama Lullaby"

"The Navy Will Bring Them Back"

"The Rose Of M"

"The Kiss That"

"Every Day Will I"

When the

"In the Land Of I"

If we didn't know that these National Advertising campaigns have done, and will continue to do the artist and the theatre great service, we could not continue spending tens of thousands of dollars upon them.

If you do not already have copies of these national hits, get supplied at our nearest Branch Office to where you are, or to save time and

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BOSTON
181 Tremont Street

LEO. FEIST
135 WEST 44th STREET

HELPS SINGERS!

**Delight With a Publicity Campaign That
Place Songs to the Public Through the
Read Publications of the Hemisphere.**

"The Saturday Evening Post," issue of April 24th; "Collier's," issue of April 22nd, and the "Literary Digest," issue of April 26th, will all carry great, irresistible advertising to millions of people which should make FEIST songs the greatest hits America ever sung.

Get the Spirit! Spring into the game with us! We know the songs are great. Our publicity and your singing will make them **HITS!**

YOUR CHOICE AND GO TO IT!

"Man's Land"

"I Made Me Cry"

"Sunday"

"Down Goes Dry"

"Winning Again"

"Everything Is Peaches Down In Georgia"

"Jerry"

"I'm Sorry I Made You Cry"

"Anything Is Nice That Comes From Dixie"

"Salvation Lasso"

"Ja-da"

Both artist and manager now know, that it is important and pays to "hook up with the 'FEIST' hits." Important too, is the fact that we couldn't make good with these campaigns, if they were not backed by the best songs procurable, for we must live up to the slogan: **YOU CAN'T GO WRONG WITH ANY FEIST SONG.**

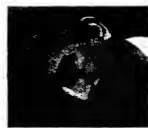
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MEYER COHEN presents in complete form four of the greatest ballads ever written, including the world's great ballad hit

"That's What God Made Mothers For"

That's What God Made Mothers For

By SAM WEBB

Music notation for the song "That's What God Made Mothers For". It includes a vocal line and a piano accompaniment line. The lyrics are: "That's what God made mothers for, that's what God made mothers for, that's what God made mothers for, that's what God made mothers for." The music is in 2/4 time and features a simple melody with a piano accompaniment.

God's Service Flag Of Love

By SAM WEBB

Music notation for the song "God's Service Flag Of Love". It includes a vocal line and a piano accompaniment line. The lyrics are: "God's service flag of love, God's service flag of love, God's service flag of love, God's service flag of love." The music is in 2/4 time and features a simple melody with a piano accompaniment.

Music notation for the song "That's What God Made Mothers For". It includes a vocal line and a piano accompaniment line. The lyrics are: "That's what God made mothers for, that's what God made mothers for, that's what God made mothers for, that's what God made mothers for." The music is in 2/4 time and features a simple melody with a piano accompaniment.

Music notation for the song "That's What God Made Mothers For". It includes a vocal line and a piano accompaniment line. The lyrics are: "That's what God made mothers for, that's what God made mothers for, that's what God made mothers for, that's what God made mothers for." The music is in 2/4 time and features a simple melody with a piano accompaniment.

Poor Little Heart Broken Doll

By SAM WEBB

Music notation for the song "Poor Little Heart Broken Doll". It includes a vocal line and a piano accompaniment line. The lyrics are: "Poor little heart broken doll, poor little heart broken doll, poor little heart broken doll, poor little heart broken doll." The music is in 2/4 time and features a simple melody with a piano accompaniment.

Roses of Arcadio

By SAM WEBB

Music notation for the song "Roses of Arcadio". It includes a vocal line and a piano accompaniment line. The lyrics are: "Roses of Arcadio, roses of Arcadio, roses of Arcadio, roses of Arcadio." The music is in 2/4 time and features a simple melody with a piano accompaniment.

Music notation for the song "That's What God Made Mothers For". It includes a vocal line and a piano accompaniment line. The lyrics are: "That's what God made mothers for, that's what God made mothers for, that's what God made mothers for, that's what God made mothers for." The music is in 2/4 time and features a simple melody with a piano accompaniment.

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 142 Charing Cross Road, London, Eng.

Frank Worth is now with Boyle Woolfolk.

John Riley has a new juggling act in rehearsal.

Mac Nelson is mourning the death of her father.

Earl Pingree has signed for the "Unmarried Mother" company.

Charles Reid has a new piano act in rehearsal at Unity Hall.

Blanche Hamilton has been engaged for the Valeria Rogers act.

Evelyn MacVay has succeeded Helen Clarke in "Oh, My Dear."

Mildred Brownell intends to return to musical comedy next season.

Angela Ogden has been added to the cast of "The Little Journey."

N. C. Waters has sold the Rex Theatre in Purcell, Okla., to Hugh Smith.

Will F. Sherman and Rex Wilson are with the Crockett Kelly Players.

Hughie Thompson will soon play vaudeville in a new act, "Who's Who."

Harold Whalen has signed with William Elliott for the coming season.

Abraham Goodside has re-opened the Jefferson Theatre in Portland, Me.

Lieut. Wells Hawk, U. S. N., formerly publicity man, is back in New York.

Hamilton Christy and Colette Scander have signed for "The Dangerous Age."

William Small has been engaged as business manager for the Spanish Theatre.

The Miller Sisters have been engaged for one of the "Better Ole" companies.

Merle Stephens arrived in New York last week after a vacation in Los Angeles.

The Magleys, a man and woman, have a new dance act in rehearsal at Unity Hall.

Charles Brooks and company have in rehearsal a new act called "Country Minstrels."

Ed. Aiken, Dolly Day and Uta Carpenter have signed for "The Naughty Bride" company.

Percy Benton has signed with Harry MacCormick for a seven-week tour in "Macabula."

Sergt. Jack Aldrich has been mustered out back as property man with the Winter Garden.

Jack Marvin has left stock and is now with Alan Brooks' vaudeville skit, "Dollars and Sense."

Joseph Santley and his wife, Ivy Sawyer, will be with Charles B. Dillingham next season.

Marjorie Rameau will be starred in "The Pearl of Great Price," next season, by A. H. Woods.

F. R. Mullin, bill poster, has been discharged from the American Theatrical Chicago.

James J. Connerly has been engaged for Gaskell and McVitty by Bennett's Exchange in Chicago.

Richard Carlyle and Mabel Hart were signed last week for the "Honeymoon Limited" company.

Abe Cohen, manager of the Midway Theatre, Chicago, is recuperating at the "Windy" Hospital, Chicago, where he recently underwent a serious operation.

ABOUT YOU! AND YOU!! AND YOU!!!

Violet Vance, who has been seriously ill at her home in Brooklyn, is now on the road to recovery.

Alize May played the part of "Anne" in "A Little Journey" last week on only three hours' study.

Deris Moore took Irene Haisman's role in "Miss Kelly of No. Orleans" last week, due to the latter's illness.

George Reed, a young juvenile from the West, will open with the new show at the Palais Royal next Monday.

Hot's Musical and Military Review opened at the Hamilton last Monday. It is a new instrumental act.

Louise Dunbar, Anna Hamilton and Marie Marion were engaged for George Gatty new show, last week.

Mrs. Fred S. Reynolds is mourning the loss of her only sister, Mrs. Richard Vaughn, who died last week.

J. M. Van Zant has been engaged to compose several new musical numbers for the musical act "Going Home."

Mollie King has left the Century roof and will shortly reappear in motion pictures, heading her own company.

E. W. Byington was engaged by Bennett's exchange last week for Raymond Bosk's vaudeville act "Remnants."

Joseph E. Shaw, the booking agent, is doing jury duty in the Supreme Court. He finishes on Friday of this week.

Henry Hill has been engaged to appear with Margaret Anglin in a special performance of "Electric" and "Midas."

John Spargur, musician and conductor, will have charge of the Seattle Symphony Orchestra for the coming three years.

Sidney Schallman, former Chicago vaudeville agent, has formed a partnership with Louis Pincus in New York.

Marjorie Pringle entered "Come Along" last Monday night in the role of Barbara Benton. She is a soprano-comedienne.

John Benham and Denna May have signed with the Selwyns to appear in the new musical play "Among the Girls."

The Zigler Sisters have been signed for ten consecutive weeks over the Low Circuit. Sam Fallow handles the book.

Earl and Wilson have a new sketch in "One" called "Waiting at the Pier." The tour will open this week in Philadelphia.

L. C. Scott and J. C. Kerl have purchased the Electric Theatre in Detroit, Okla., and have installed new equipment.

Frank A. Gladden, Chicago agent, who has been in the American Theatrical Hospital for some time, is recovering rapidly.

Arthur Deagan's bookings will be handled, hereafter, by Harry Weber. He was formerly booked through the Casey office.

The Sherlock Sisters sailed for London last week where they will fill an engagement with a new review opening May 1.

Billy Sharp is getting ready to put on a new revue at Healy's Restaurant, which is scheduled to open the first week in May.

Dave Walton and Beatrice Turner will open with a new act April 21. The turn of water in "One" and is titled "Yes, She Did."

Elizabeth Marbury directed a vaudeville entertainment at the E. G. Longacre Square last week for the soldiers and sailors.

Albert Fritche, acrobat, in vaudeville with the Fritches, is recovering from an operation in the American Theatrical Hospital.

Cathleen Wehrle has been engaged for a role in the new Shipman-Wilde comedy, "Dark Horrors," which William Harris is producing.

Florence Macbeth has signed T. Powers were signed last week by Director Wm. G. Stewart for the Commonwealth Opera Association.

Lillian Morton, formerly in "Tom Pom," has been placed under contract by Evangelina Wood for a new musical production next season.

William H. Walton has been engaged as agent of the Bates-Allen Wagon Show after an absence of three years, from the circus game.

Nan Gray, a Scotch character entertainer, opens for a showing at the Fifth Avenue this week. Morris and Fell have the bookings.

Loretta Eglis, A. M. Zinn, LeCompte and Fleisher have been engaged for "My Military Girl" company through Bennett's Chicago exchange.

Arthur Byron, Frederick Perry and Mabel Lawrence have been engaged by the Selwyns to appear indefinitely in "Tee for Three."

The Burlington Four have closed their act for a week in order to enlarge it. A chorus of ten girls will be added. It will reopen April 21.

Susanne Morgan, formerly in "Here Comes the Bride," has been engaged for a part in "Nightie Night," Adolph Klauer's forthcoming production.

Frances Earl and Ed. Mullen are re-hearing a new singing and dancing act, which opened on Monday in Syracuse, playing the Keith time.

Catherine Proctor is again playing the leading feminine roles in "The Margins de Princesse Hero," opposite Leo Dietrichson.

John Cohen, fifteen years old, won the silver loving cup offered last Tuesday night by Sophie Tucker at Reisenweber's for the best imitation of herself.

Eduardo Arozamena has come to the United States from Mexico to conduct the rehearsals of the Spanish opera, "Maruxa," which opens at the Park, Saturday.

Janbo, who has been appearing in cabarets, has a new vaudeville act, consisting of a ban and himself, in which he is scheduled to open in vaudeville April 27.

Levis Seymour, an English singing comedian of the George Leacock type, made his initial appearance on this side of the water, at the Hayley in Brooklyn, last week.

E. A. Turner, formerly in vaudeville with the "Young Mrs. Stanford" act, has been appointed manager of the Bransford Wood, Inc.

Sophie Tucker, Sonette, the Watson Sisters, William and Gordon Dooley, Edith and Lloyd, Therman and Charles Winkler, and the Princess Theatre Opera Company in San Antonio, Texas.

Playwrights are now preparing the act in which he appeared hereabouts five years ago for the revival of "The Fatted Calf," which is the title of the offering, are Marie Aymes and R. A. Dowe. Edward A. Wainst is the producer.

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Mabel Livingstone-Frank, the press agent, has written the lyrics to a book of songs composed by Anna Zucca, the soprano-impromptu. The book is called "A Child's Night in Song," and is published by Schirmer.

Boris Thomsenovsky will give a testimonial concert for the National Theatre April 23, to Harry Kaufman and Sam Levy, treasurers at the theatre. Bessie Thomsenovsky will appear in "The Green Milestone."

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George Vivian has been appointed stage manager of the "Good Morning Judge" show at the Shubert Theatre, where he last week succeeded Fred Crockett.

Louis Hallett has taken over the building at No. 116 West Forty-ninth Street, and after alterations are made will have several rehearsal studios for artists.

Ernest Lansing has been engaged as manager of the Colonial Theatre, Akron, Ohio. C. Glasgow is the new treasurer, and C. M. Willard the assistant treasurer.

The Perkins de Fishers, who have been appearing in the sketch called "The Half Way House" for the last fifteen years, are headed for New York, after a two year absence.

M. S. Epstein, the Putnam Building agent, fell from a Fifth Avenue bus recently and sprained his wrist and was otherwise shaken up. He is around his office again.

Private Eddie Rickart, of the 27th Division, was the winner of the silver loving cup presented by Sophie Tucker at Reisenweber's last week for the best imitation of Al Jolson.

Nathan Burkan, the theatrical lawyer, returned from Canada last week, where he went to urge the passage of a reciprocal copyright law affecting American songs used for mechanical purposes.

Charles King has joined the Actor's Colony at Great Neck, L. I., and Shap Camp. He will play with him in "Good Morning Judge" and purchased the W. P. Allen residence at Rye, N. Y.

Percy Barnstead, John A. Murphy, William R. Ryan, William Street, Paul Warren, Ray F. Buckley and William M. Swayne have joined the Co-operative Players for the Julius Hopp dramas.

Dolly Gray, the soubrette with Frank Folsom's musical comedy sketch "Going Home," is a singing and dancing trapeze artist with influence. She is now recovering and will rejoin the act after Easter.

Marguerite DeVon and Ben Mulvey opened last week with a new act at Newark. It is a singing and dancing trapeze act and will begin a tour over the camp circuit this week, starting at Camp Merritt.

Harry McNaughton has been appointed to succeed Richard Temple as "Bert" in "The Better Ole" Chicago company. He is a cousin of Charles McNaughton, playing the same role in the New York company.

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RELEASED FROM ACTIVE SERVICE
IN THE U. S. NAVY

HOWARD JOHNSON

RELEASED FOR ACTIVE SERVICE
in the profession; his new sure-fire comedy hit

"GOOD-BYE, WILD WOMEN, GOOD-BYE"

PUBLISHED BY LEO FEIST, INC.

The Act that has all New York Talking

JOE

GRACE

WESTON AND ELINE

ALL IN FUN

A SOLID HIT

The Funniest Cabaret Scene in Vaudeville

Direction of ROSE & CURTIS

Moved Down Next to Closing at Proctor's, Newark, After Monday Matinee

LEWIS & GORDON

PRESENT

HARRY GREEN

in his new offering

"George Washington Cohen"

By

AARON HOFFMAN

PALACE, NEW YORK

THIS WEEK (APR. 14)



JIMMIE HODGES' ATTRACTIONS
4-SHOWS NOW PLAYING-4
Jimmie Hodges Musical Comedy Co.

Pretty Baby Eastern—Pretty Baby Tabloid
Jimmie Hodges Company with himself
Can use a few more chorus girls
Address J. E. EVISTON, General Manager,
Mozart Theatre, Elmira, N. Y.

CLEAN COMEDY ACT IN ONE

Harry Fiddler

Chinese Character Entertainer



The Man with Many Faces; played some return dates.
A Hit everywhere. Address 28 W. 131st St., N. Y.

THELMA CARLTON

Still doing good at Moulin Rouge

Will begin rehearsals with Cohan and Harris' New Production latter part of May. THANKS TO MAX ROGERS.

ED. CORELLI & GILLETTE CHAS.
VARIETY ENTERTAINERS

GEO. KALALUHI'S HAWAIIANS

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

HAROLD WHALEN

JUVENILE

This Season with "Beauty Trust"

Next Season in the Legitimate

EXCLUSIVE MANAGEMENT—CHAMBERLAIN BROWN

RE-ENGAGED
FOR NEXT SEASON

CHAS. COLE

UNDER THE DIRECTION
CHAS. M. BAKER

Thanks to Managers for Kind Offers

Season's Sensation
Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

CLARA GIBSON

NOW WITH
FRED IRWIN'S
MAJESTICS

FEATURED
MIDNIGHT
MAIDENS

NIBLO AND SPENCER

MANAGEMENT
HURTIG &
SEAMON

EDDIE AKIN

JUST PUNTING ABOUT

MIDNIGHT MAIDENS

ANNA GRANT

With Pat, White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Milk and Eggs.")

ELVA GRIEVES

"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 15.

PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

JOE ROSE

SONG WRITER—PRODUCER
AND COMEDIAN

BURTING AND SEAMON'S
MIDNIGHT MAIDENS

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—BOEHM and RICHARDS

At Liberty For J. HARRY JENKINS

Canadian, Straight Character

This Season—The Bohman Show

VAN AND KELLY

NOW PLAYING FOX-TIME

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

AMETA PYNES

15TH SEASON WITH BERGMAN SHOW

PEARL LAWLER

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTER"

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

I am under an exclusive contract to CHAMBERLAIN BROWN and have not signed any burlesque contracts.

JOHN O. GRANT

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

BURLESQUE NEWS

(Continued from page 15 and on 22)

BERTRAND HELPS "HIGH FLYERS" TO SET FAST PACE

The "High Flyers in Hoboken" is the name Charlie Baker put on his show at the Star last week. But Bertrand on the fact that the show is fast from both a comedy and musical viewpoint and gives entire satisfaction last Thursday night.

By doing the principal comedy, offered his Hebrew role most amusingly. He was so sure of the speed of his show up to a high pitch. He never hesitated. He never but works all through the performance at top speed. His make-up is good and the style of comedy he does was liked.

Charlie Cole, doing a "hum." is working opposite Bertrand. He portrayed this character well and also works fast. Cole can dance and gave a flash of his ability several times. He and Bertrand work well together. Corp. Lester Pad, who was discharged from the army recently, is taking care of the straight. This young fellow makes a fine offer. His all around work. He has a corking good voice and can put a number over. He is a dandy "singer," can put over a number and offers a neat wardrobe. His "tough" character went over nicely.

Gertrude Ralston, was here for the first time in several years, has improved greatly in her work since we last saw her. She is an ingenious prima donna and her voice was in rare form the evening we heard her. All her numbers were offered well and were received generously. She is a good straight woman as well and her gown was very pretty.

Bertha Douglas, who plays the lead, did well in all her scenes and her wardrobe has been three years' absence, still retains her famous diamonds. She has a pleasing personality. She is the sweetheart and her style of work is different than others. She works well but is not what one would call a real fast courtesier. Her dresses were becoming.

In the chorus are a number of pretty girls who work hard to get the numbers over. Two comedians make their entrance in convict suits. Bertrand then changes to a costly female costume, to work in a hit, after which he goes back to his regular clothes. The "foretelling" bit was taken care of by Bertrand, Cole, Fay and Miss Douglas. An excellent duet was offered by Hauscom and

Miss Ralston. They harmonize well and the chorus went well. The "mystery" bit was well taken care of by Hauscom and Miss Douglas. The "hum" bit had many laughs in it the way Bertrand, Cole and Fay worked it up. The burlesque song and dance were offered by Bertrand, Cole and Fay. The "hum" bit was taken care of by Bertrand, Cole and the Misses Ralston and Hilton do it.

In the cabaret scene, Pad and Fanny offered a shining specialty of two numbers. The act was a real hit and excellently presented. Miss Fanny, who sings well, has an ingenuous type, who sings well. She was a very attractive costume. Pad worked in a dress suit.

Mina Pauline in a toe dance followed and offered a graceful dance. Hauscom, in a song and dance specialty, held up his end. He did very well with his soft shod dance.

Miss Ralston's drinking song was rendered exceptionally well. It is a pleasure to hear her sing. Seldom do we hear a voice as clear as hers at this hour. Bertrand in an up-to-date monologue, put his material over for good results. He has a good line of talk and knows how to get it over. He finished with a song. The act more than pleased.

The "dope" bit was well taken care of by Bertrand, Pad and Miss Douglas. Bertrand, assisted by a number of the girls in the chorus, did a pick-out number.

The "Maid of Mystery" bit proved worth while and it was nicely worked up by the comedians. Bertrand, Cole, Pad, the Misses Ralston and Douglas and several chorus girls were in it.

As excellent "dope" bit was offered by Bertrand and Hauscom, with the latter doing the "dope." Hauscom portrayed this character very well and Bertrand "speaking" him. The material they used was good and the bit took well with the audience.

6m.

BAKER MODIFIES STOCK PLAN

Charles Baker returned to his office Tuesday of last week after a four weeks' visit at Hot Springs, Ark., and announced he had given up the idea of putting on stock burlesque in Brooklyn, Hoboken, New York and Philadelphia. He has decided, however, to put on stock at the Cadillac, Detroit, and the Empire, Cleveland, opening these houses May 12.

The Most Artistic
Song & Waltz
in Many
Years

A Big Time Song
for
Big Time
Acts



By the writers of "Indianola Tears" and "Pahjamah" etc.
Prof. Copy & Orchestration in any Key FREE to musical artist Dance Orchestration to Leaders 25¢ Band 50¢

OPEN FOR OFFERS FOR 1919-20

ALCOHOLIC COLLINS

THE DANCING HOBBO,
BUMMING ALONG WITH

"THE JOLLY GIRLS"

At the Star, Brooklyn, this week and the Olympic, New York, next week

Direction—ROEHM and RICHARDS

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER
JAS. X. FRANCIS
LOUISE PEARSON
BEA WELLINGTON

FRANK MACKEY
BRAD SUTTON
LORRAINE
MAE DIX

ETHEL DE VEAUX

BIG BEAUTY CHORUS
WANTED—Good Chorus Girls At Once

WANTED—THOSE AT LIBERTY

Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. POLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.

WANTED FOR Bostonian Burlesquers

A team of men, novelty musical act, a good trio, and two good singing burlesque women. Address Chas. H. Waldron, Waldron's Casino, Boston, Mass.

BERTHA COMINS

INGENUE

FRED IRVING BIG SHOW

RUTH DENICE

PARIS BY NIGHT

SOUBRETTE

EN ROUTE

JIM McINERNEY

AN ACE WITH "AVIATORS"

THIS WEEK—TROCADERO, PHILADELPHIA

CHIEF BLUE CLOUD & WINONA

In Indian Novelty

In Vaudeville

ANNA VIVIAN & CO.

PRESENT
"WHAT WOMAN CAN DO"

The Season's Latest Feminine Novelty

BOOKED SOLID LOEW CIRCUIT

DIRECTION—SAM BARKWITZ

WILBUR DOBBS & WELCH

TOM

SOMEWHERE IN TOWN

DIRECTION—BOSE AND CURTIS

WILLIAMS SISTERS

IN THEIR DARTY REVUE

SURPRISE A LA MINUTE

CARLITA and DICK LEWIS

PRESENT THEIR MUSICAL COMEDIETTA

"Luzon Love"

TINY

MADELINE

BELMONT and MOORE

Singing and Dancing De Luxe

DIRECTION—JACK LEIA

RUBE MARQUARD

DIRECTION—JOS. COOPER

RAINBOW LILLIE AND MOHAWK

20th Century Indians

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. R. O. TIME

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery.

Now Playing R. F. Keith Theatres

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

FREED & GREEN

THE WOP AND THE SINGER

MARGARET SUZANNE HAVEN and FRANTZ

Piano and Harmony

IN VAUDEVILLE

RECOLLECTIONS

Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

ETHEL MILTON & CO.

In "MOVIE MINNIE"

By WILLARD MACK

BOBBY ADAMS

Personality—Plus

BILLY HOWARD & LEWIS

ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BONESETTIS TROUPE

DIRECTION—MAX OBERNDORF

HAPPY EMIL M. THOMPSON & KING

THE TWO MISFITS

IN VAUDEVILLE

MICHAEL EMMET & MOORE

EILEEN

In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

YOSI SMILING JAP

DIRECTION—FRED BRANT

Raymond Fisher Presents BUCK HART

THE ESCAPED ARTIST OF THE PLAINS

Dir.—LEW GOLDE

CHAS. ROOT & WHITE

ECCENTRIC SONGS AND DANCES

VIRTUOUS MEN— SMASHING BIG SUCCESS

Read What Those Who Know Say:—

"Should prove profitable success."—*Wid's*.

"It is gorgeously staged—has at least six big punches."
—*Harriet Underhill, N. Y. Tribune*

"It has the greatest fight I ever saw, even including 'The Spoilers.' The audience will eat it up."
—*Robert E. Welsh, Managing Editor, M. P. News*

"It is a big melodrama, with excellent comedy relief—possesses real entertainment qualities—the ball room scenes are the most extensive ever shown on the screen."
—*Edw. Weitzel, Associate Editor, M. P. World*

"There are many exciting and thrilling scenes which will appeal to movie audiences—has great comedy relief and wonderful mob and fight scenes."
—*W. Stephen Bush, Billboard*

"Will make big money for the exhibitor."
—*Morris Kashin, Managing Director, Symphony and Broadway Theatres, New York*

"A spectacular forest fire marks one of the high points. E. K. Lincoln is admirable selection for the star."
—*Wid's*

"Numerous Mob Scenes—all of them realistically directed by Ralph Ince. E. K. Lincoln was seen to advantage in star role."
—*M. Head, N. Y. Herald*

"Strong melodramatic appeal—full of action—extraordinary fight scenes—photographic effects excellent—acting of a high order—a sure fire climax."
—*Helen Rockwell, Exhibitor's Trade Review*

"It is a real entertainment—is sure to be a big box office success."
—*Henry Cole, Exec. Secy., M. P. Exhibitors' League of N. Y.*

"Every man, woman and child should see it."
—*Paul Sweinhart, Managing Editor, N. Y. Clipper*

"Virtuous Men" is big melodrama with rapid series of big punches. The production is extraordinarily staged and excellently played by notable cast.
—*M. Quigley, Man. Editor, Exhibitor's Herald-Motography*

"Rip-snorting melodrama well acted—photography superb—fight scenes worth twice the price of admission."
—*Mark Vance*

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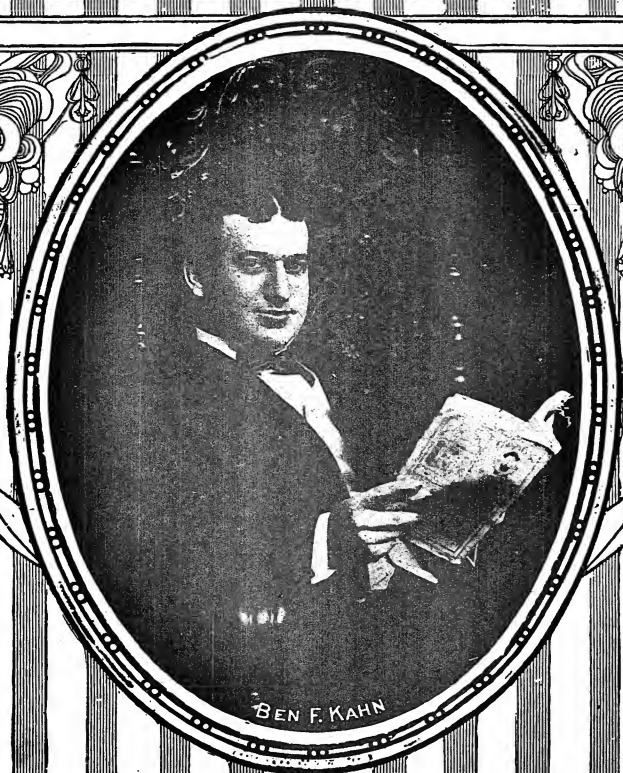
Invites Offers for Next Season

CARE OF CLIPPER

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 23, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY



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SAGE UNIONS TO FIGHT BOLSHEVIKI

GOMPERS ORDER, IS REPORT

LYNN, Mass., April 21.—There were general reports at the annual meeting of the New England district of the I. A. T. S. E. here, last week, that every local of the association in the country would be used as a unit to fight the spread of Bolsheviki propaganda, and these statements were borne out by Charles C. Shay, international president of the organization, who says Bolshevism is pointed out its danger to organized labor.

The return of Samuel Gompers from Europe has been something to do with the move. It is said the American Federation of Labor is well satisfied with the men at the heads of the different unions, and that the spread of Bolsheviki propaganda would disrupt the present organization.

Other business taken up at the meeting included the passage of a resolution opposing the bill in the Massachusetts legislature to close theatres on Sundays. The bill came up for final reading two days after the convention and a large number of representatives of the association were present to aid in the fight against its passage. The bill was defeated in the Senate by a vote of seventeen to seven.

Reports were made of the theatrical managers at Boston, trying to crowd out the local there. The association members went on record as taking umbrage at the action of the Bangor Amusement Company in the arrest and incarceration of George Foster, an official of the Bangor local. Foster was arrested for the distribution of circulars pertaining to a controversy between the amusement company and the union, which was over wages. It is said the union has not been able to get its side of the question presented in the Bangor papers and this was set forth in the circular. Foster claims he was not in the city at the time the circulars were distributed.

Harry Ryan, president of the Lyran labor union, welcomed the 100 delegates present at the meeting in behalf of organized labor of this city. Charles Leo Pearson, manager of the Olympia theatre, told of the days when a stagehand was paid 50 cents a performance and was lucky if he got it. He was a member of the committee when only 11 cities were organized, and today 1,100 cities are organized. He thought he was the oldest delegate present. F. J. LeMaster, general secretary-treasurer of the union, told of financial stranding.

Haverhill was selected for the next convention, May 30, 1920, defeating Fitchburg. James A. Dillon, local 51, Fall River, was elected secretary for the 25th consecutive term.

The following delegates were in attendance: H. F. Hinch, E. E. Jones, Boston.

(Continued on page 36.)

CORT REHEARSING NEW SHOW
"Claudia" is the title of a new play John Cort is producing, and which he placed in rehearsal last week. The piece is an episodic comedy in two acts and eight scenes and was written by Mary Ellis, who adapted it from Gertrude Hall's novel "The Truth About Camilla." Miss Ellis had originally called her play "Camilla," but Arthur Hopkins' production, last winter of Clara Kummer's comedy "Be Oath, Camilla" led her to adopt the present title.

Mme. Immi Angella, the Italian actress who has played here before, but never in English, and who appeared in the Broadway several years ago, in the play now being presented by Arthur Hopkins with the brothers Beeryman calling "Jack," will be the featured player in the cast. Other players who have thus far been chosen are: Elynn Beasley, Ralph Locks, Jeffrey Lewis, Mrs. Jacques Martin, William Raymond, Gretchen Hartman and Mrs. K. Fried is staging "Claudia," which will open out of town the middle of next month.

DONALD BRIAN'S DAUGHTER GONE
The daughter of Donald Brian, the actor, has been missing from the Brian home at Great Neck, L. I., since last Monday, according to police reports. She arrived at Police Headquarters from a woman giving her name as Mrs. Donald Brian, who is believed to be the mother of the girl at the Brian home. The girl is, according to the police, about 14, but appears much older, and friends of the family claim it possible that she has run off with some show troupe.

Donald Brian married Mrs. Charles H. Pope in March, 1910. She was previously Florence Menger Gleason, of Saratoga Springs, N. Y.

SELLS-FLOTO COMING EAST
That the Sells-Floato Circus plan to invade the same territory in the East in which the Ringling Bros.-Baronum and Bailey's Circus is scheduled to show next summer was learned last week when Edward Arlington, the Sells-Floato booking representative, returned from a booking tour in which he arranged that his circus play in Boston the week of May 23, December Day week.

In order to play Boston, the Sells-Floato Circus will be brought from the Middle West where it now booked to show during next month.

WHITE SHOW OPENS MAY 15
When George White's "Scandal of 1919" opens in Wilmington, Del., May 15, there will be nineteen principals in the cast. Two of them are already known; they are Ed Lee Wrotte and Mae Grey. Kiaw and Bringer, who are booking the "Scandal" show are reported to \$5 per the first White with some of the money necessary to put the show on.

"FOLLIES" TO HAVE \$3.50 TOP
That a \$3.50 top will prevail at the New Amsterdam Theatre when the new "Follies" comes to town in June was reported last week when it was also stated that Zigfeld had raised the price of seats in the balcony to \$5 for the first three rows. The top figure set by Zigfeld will make of the "Follies" the highest price to see in this country.

E. F. ALBEE OPENS NEW HOUSE IN PROVENCE

MANY NOTABLES PRESENT

PROVENCE, R. I., April 21.—About everybody who could get inside, filling all the 2,500 or so seats and standing rows deep in the vast, attended the brilliant opening of the new \$100,000 E. F. Albee Theatre to-night. The opening exercises continued about an hour before the regular vaudeville bill of headliners came on.

Introduced by Manager Charles Lovenshine, who was introduced by Mayor Joseph H. Gainer, Col. H. Anthony Dyer, Representative George M. Cohan, who received an oration when he stepped from the wings.

Mr. Albee received a royal greeting and said that he was especially gratified to see a number of his competitors sitting out in front not at all ravens of his success. He said:

"I am more satisfied and gratified than I know how to express. I have not seen much of Providence lately, for I have been busy all over the United States east of Chicago.

"I feel that I have exceeded myself up to the present time in building this theatre. Mr. Lovenshine is a most excellent manager, as you all know. As far as the Albee Stock Company goes he convinced it and gave you all the success and pleasure you have had in the old theatre. 'Now I have turned over this theatre to him and am sure he will give you the same satisfaction."

Mr. Albee then told a little about his beginnings in Providence, and before introducing Mr. Cohan read a letter from Lew Dockstader from Wilmington, which also brought up old times when he had his troupe in Mr. Albee's old theatre in this city. Mayor Gainer and Col. Dyer received the theatre for the city and state, and congratulated all hands on the beauty of the house and the enterprise and sentiment, which gave it to this city. The vaudeville program included Marguerita Sylva, Cream and Dayne, the four Morones, Walter C. K. Ryan, Ray and Company, the Seven Bracks, the Lighter Girls and Newton Alexander, Asahi, and Lulu.

Among the guests of Mr. Albee present were: Col. and Mrs. Theodore Marcantoni, New York; Judge Edward McCull, New York; Mr. and Mrs. John McNally, New York; Mr. and Mrs. E. G. Leander, New York; Walter C. K. Ryan; Ray and Company, the Seven Bracks, the Lighter Girls and Newton Alexander, Asahi, and Lulu.

"SINBAD" TO SAIL FROM BOSTON
BOSTON, April 21.—It is understood that Al Johnson and the Winter Garden extravaganza, "Sinbad," which opened here to-day, will go to Paris as soon as the run is completed, and later be shown in London. Before the company sails, J. J. Shubert will have returned from Europe and will come to Boston and look the production over, making any necessary changes.

Although the Shuberts during the last three or four years have received numerous foreign offers for their Winter Garden productions, they have always refused them, availing the opportunity to bring their productions over themselves and present them to London and Paris audiences. In London, Drury Lane has been chosen, and in Paris the Hippodrome, both places seating almost as many as the Winter Garden in New York and the Boston Opera House here.

Johnson is already well known by reputation as a foreign manager, having taken Paris and London are filled with Americans. The plan is for Johnson and "Sinbad" to embark in London early in July and open in Paris in the middle of July, and in London in September. The entire "Sinbad" organization and chorus will be present the United States.

"FOLLIES" HAD TO CHANGE SONG
TORONTO, April 18.—The feeling of resentment against the "Follies" troupe, boasting on the part of Americans as to the part played in the war has grown to such an extent in this country that the troupe has become very careful to eliminate as much as possible any bits and songs that might offend the United States.

That the sentiment has spread was clearly proved when Frank Carter with Zigfeld's "Follies" was obliged last week to substitute the word "Canadian" for "American" in a song telling about the soldier who never is beaten. Margaret Shea and Bowman were hissed off the stage at Low's here several weeks ago, and since then parts of films in which the feats of the United States are played up have been cut out; and American performers generally have taken care to avoid too great a mention of the exploits of the boys from the states.

WEBER AFTER RIGHTS OF BOOKS
Joe Weber is negotiating with E. F. Dutton & Sons, the publishers, it became known last week, for the dramatic rights to the "Four Horsemen of the Apocalypse," the season's most popular novel. The book is from the Spanish of Vicente Blawie, one of the foremost living Spanish writers, and if Weber obtains the dramatic rights, he will have an attraction made to be produced by him early next season.

SHOWMAN IS BANKRUPT
RUTLAND, April 19.—F. S. Story, of St. Johnsbury, showman and entertainer, has filed a formal bankruptcy in the office in this city of the clerk of the United States Court. His liabilities are \$3,988.68 and he has no assets, save a machine made to be produced by him early next season.

"THE DANCER" CLOSING
The Shuberts have put "The Dancer" into the storeroom and may present it later. Before the company sails, J. J. Shubert, who formerly played the female lead, opened this week in "Three for Dancs."

SAN FRANCISCO, April 21—The vacancy in the position of secretary of the American Federation of Musicians caused by the death of Owen Miller will be filled by William Kevnood, of New York. The latter was formerly the president of Local 810 of New York.

**Headed by E. F. Albee, Experienced Committees Are Exerting
Their Influence to Exceed Quota and Bring the Boys Home;
Every Theatre in New York Actively Interested**

The biggest men in the theatrical, motion picture and amusement world, headed by E. F. Albee, are now exerting their influence to bring the fifth loan drive a success and bring the boys home. Mr. Albee has planned an intensive campaign to cover the metropolitan district under his own personal direction, and the nation under expert lieutenants. He has every theatre in Greater New York actively interested, from the tiniest five-cent movie house to the Hindoo-drome.

It is aimed to have the present drive set a new record. Many committees of showmen and artists who worked with Mr. Albee on previous drives will assist, and it is thought that these experienced men and women will more than dispose of the theatrical quota.

Headquarters have been opened at 1587 Broadway. The following are members of the executive committee:

the executive committee:
Dramatic, A. L. Erlanger, Marc Klaw,
Lee Shubert, J. J. Shubert, George M.
Cohan, Daniel Frohman, David Belasco,
Henry W. Savage, Charles B. Dillingham,
Flo Ziegfeld, Jr., Alf. Hayman, A. H.
Woods, John L. Golden, John C. Flynn.
Vaudville, J. J. Mordock, Martin Beck,
Marcus Loew, William Fox, B. S. Moss,
Est. Coon, Nicholas Schenck.

Pat Casey, Nicholas Schenck.
Burlesque, Sam; Scribner, R. K. Hy-
nicka, J. Herbert Mack, George Peck, Gus
Hill, Harry Miner.
Pictures, Marcus Loew, Adolph Zukor,
William A. Brady, Jesse L. Lasky, Joseph
M. Schenck, D. W. Griffith, L. J. Selznick.

Stage, Augustus Thomas, Wilton Lack-
aye, Rachel Crothers, Julia Arthur, Kath-
erine Emmett, Florence Nash, Francis
Wilson, Howard Kyle, Burr McIntosh,
Alice Beck, Marie Dressler, Louise Dress-

The speakers' committee consists of Elmer F. Rogers, chairman; Benj. F. Spellman and Ralph T. Stauton. Subscription

Publicity committee, Walter J. Kingale, chairman; Mark Luescher, Francis Reid, Edward Dunn, Will A. Page, Anna Marble, Dr. J. Victor Wilson, Rennold Wolf,

Although \$350,000 has been promised with which to pay off its outstanding indebtedness, the Brooklyn Academy of Music has been unable to avail itself of this sum because of the difficulty of reaching two-thirds of the stockholders.

The Academy corporation wants to pay off its indebtedness, which, at the present time, consists of a number of small notes and other items, by raising \$350,000 on a mortgage. There are no mortgages on the building. But to do this it is necessary to obtain the consent of two-thirds of the stockholders. The by-laws would first have to be amended so that the corporation could legally issue a mortgage on its

There are 1,000 stockholders living in various parts of the country who own the 10,387 shares of stock of the Brooklyn Academy of Music. Three meetings of the board of directors in Brooklyn have been adjourned in the last five weeks because of the inability to receive sufficient proxies. The next meeting is scheduled for April 22.

J. Horace Mortimer, formerly publicity man for the Orpheum Circuit, has gone out ahead of the Western "Fit to Win" film, leaving for Chicago last week to pave the way for the opening of the picture there on Monday.

Charles F. Zittel, Sime Silverman, William J. Hilliar, James M. Allison and Sam McKee.

The general committee are as follows:
Publicity, John Pollock, Jay Barnes, Wendell Phillips Dodge, Percy Heath, Leon Friedman, Nellie Revell, Harry Kline, William Raymond Sill, William J. Gnard, J. Rufus Dewey, Charles Hayes, Samuel Hoffenstein, Jay Rial, Dexter Fellows, Fred McCloy, Lee Kukul, N. T. Granlund, Willard D. Coxe, Richard Lambert, Arthur James, Roland Burke Hennessey.

Committee of managers, producers, etc.,
 Marc Klav, John Ringling, Alf. T. Ring-
 ling, F. F. Proctor, Samuel H. Harris,
 Oliver Morosco, George C. Tyler, Arch
 Selwyn, Edgar Selwyn, Felix Isaman, Morris
 Gest, William Elliott, Ray Comstock,
 Joseph L. Rhinock, John Crot, Henry Mil-
 ler, Arthur Hopkins, James K. Hackett,
 Maurice Goodman, Winthrop Ames, E. H.
 Sothern, George Broadhurst, William Fa-
 versham, George H. Nicolai, Lew Fields,
 Joseph M. Weber, Arthur Hammerstein,
 R. H. Bornside, Charles A. Brumham, Wal-
 ter Vincent, Ralph Trier, Elizabeth Mar-
 bury.

Committee on moving pictures, Samuel Goldfish, Thomas H. Ince, W. E. Green, Carl Laemmle, J. E. Brulston, B. A. Rolfe, J. H. Hallberg, P. A. Powers.

Lambs, William Courtleigh, Angustus Thomas, Wiltou Lackaye, Robert Hilliard. Friars, George M. Cohan, John J. Gleason, Ralph Trice.

son, Ralph Trier.

Players' Club, Francis Wilson, William Faversham, Jesse Lynch Williams, William Graham, Stanley Munch.

National Vanderville Artists, Inc., Harry Houdini, Will M. Cressy, Louis Mann, Eddie Leonard, Robert T. Haines, Robert Edeson, Emmett Corrigan, Eva Tanguay, Gertrude Hoffmann, Fay Templeton, Bird

MANCHESTER. April 21.—The Couture Brothers last week leased the Park Theatre here for a period of fifteen years, taking it over from P. F. Shea, of Worcester and Springfield. The Park will be operated as one of a circuit of four theatres. The other three are the Crown in this city, the Dover and Rochester, the latter two being situated in the cities whose names they bear.

The Park will be opened under the Couture Brothers in May, remaining closed until then to permit redecoration. The entire interior—dressing rooms, auditorium, seats and all else, will be completely remodeled and all modern sanitary arrangements instituted. A Boston expert has already been engaged to supervise the work of improving the house. The policy under the new management will be pic-

Robert Bosworth, presently playing a one-act version of Jack London's "The Sea Wolf," over the Orpheum time, will have a new act next season entitled "Jes' Buck." The character portrayed by Bosworth in the new playlet will be exactly opposite to the one he is seen in in "The Sea Wolf." Bosworth will give the new sketches a try-out before completing his Orpheum bookings.

The Sev Realty Corporation, of which Sol Bloom is president, brought a summary proceeding in the Municipal Court last week against the J. H. Tooker Printing Co., which, it was claimed, had failed to pay Bloom three months' rent, amounting to \$2,500.

The real corporation, through Nathan Burkan, its attorney, asked the court to dispossess the lithographing company for non-payment of rent and to give judgment for the amount of the alleged back rent.

The lithographing company, through its attorney, George Edwin Joseph, claimed that the landlord had failed to carry up to the second floor the lumber which was entered into last December, when the tenant took possession of the premises at 324-26 28 East 27th street, formerly the site of the county jail. The jury before whom the case was tried, decided that the tenant may retain the premises, provided it paid the back rent, and also allowed the tenant the sum of \$212.50 as an allowance on its behalf.

WILMINGTON, Del. April 17.—The new farce-comedy, "Nightie Night," which has its premiere here Monday, abounds in funny situations and comedy lines.

The action deals with an innocent husband who becomes more deeply involved as he invents stories to escape from his troubles. The prolog setting was a clever novelty, a Pullman chair-car section. The acts took place in a modern apartment interior.

Jessie Rusley, the pretty widow, is an agile and vivacious comedienne, and Francis Byrne, the harassed husband, does well. Louis Bright, who took the part of his wife, gave some heartily amusing samples of the comic comedy. Suzanne Morriss, as the maid, was popular with the audience. Others in the play which was produced by Adolph Klauer, are Edward Dresser, D. Q. C. Stoddard, Marie Chambers, Barford Hampton, Malcolm Duncan, F. M. Dresser, and Stanley Stan-

The Treasurers' Club of America, which will hold its thirtieth annual benefit performance next Sunday night at the Hudson Theatre, has already realized \$8,000 gross on the affair. Advertising in the program brought \$5,900, and the tickets sold for the occasion, which have been completely disposed of, brought an additional \$2,100. After all expenses are deducted, it is figured that the club will realize a net of \$2,000.

Lep Solomon, treasurer of the Casino Theatre, who succeeded Harry Nelmcs on the arrangements committee, because of the sudden illness of the latter, announced early this week that the following performers had thus far signified their willingness to appear at the benefit. Hazel Dawn, Lilian Russell, Johnny Dooley, Blanche Ring, George Beban, Frank Fay, Sophie Tucker, Van and Schenck.

SAN FRANCISCO, April 19.—The new Fanchon and Marco revue, called "That's It," will open to-morrow, Easter Sunday, at the Casino Theatre, following "Let's Go," which closes to-night after playing successfully for six weeks.

With Fanchon and Marco in the cast, the new revue will have Kitty Gordon as the leading lady, being guaranteed \$2,500 a week for an indefinite period. Miss Gordon has given up her motion picture contracts for this production. She will, however, appear in the production, thus making a great name for herself here.

The rest of the cast includes J. C. Mack, Lloyd and Wells, Dave Lerner, Lillian Boardman, George Baldwin, and the Casino chorus known as the "Fifty Runaway

Russell Mack, of Mack and Vincent, while playing at the Royal last week, had his automobile stolen from in front of the theatre.

Actors' F'd. Annual Meeting—Hudson Theatre, April 23.
Bronx Exposition—Opens April 26.
Brooklyn Club Benefit—Hudson Theatre, April 27.
"Take a Chance"—Columbia Students—Hudson Theatre, April 28, 30.
Meeting to Re-finance Brooklyn Academy of Music—April 29.
"I'll Be Home"—Hudson Theatre, April 29.
Three Plays—Duncan MacDougal's Barn, May 2.
Palmeaded Card Opening—May 3.
"The New Girl"—Charles Dillingham—Globe Theatre, May 6.
"The Great Escape"—Hudson Theatre—Metropolitan Opera House, May 11.
Steepchase Park, Coney Island—May 17.
Brighton Theatre Opens, May 19.
Hudson Club Benefit—Hudson Theatre, May 20.
Actors' Equity Annual Meeting—Hotel Astor, May 26.
New York Hippodrome, June 1.

"Dark Horses"—William Harris—Washington, April 27.
 "The Opels"—Holland, Ohio, April 28.
 "The Lady in Bed"—John P. Slocum—Baltimore, April 28.
 Gus Hill's California Minstrels—Canton, O., May 3.
 "Through the Ages"—Comstock and Gest—

- "The Whirlwind"—Selwyn and Company—Washington, May 12.
- "The Whirlwind"—Selwyn and Company—Atlantic City, May 12.
- Annual Convention of Musicians Annual Convention—Dayton, Ohio, May 12.
- Passing Show of 1919—Shubert's Palace—New York, May 12.
- "Scandal of 1919"—Georgis White—Wilmington, May 15.
- "The Vries"—Vries—Opens Long Branch, May 16.
- "Look and Listen"—A. H. Woods—Athlone City, May 16.
- "Pollies" (new edition)—Florens Zeigfeld, Jr., Atlantic City, May 12.
- "The Whirlwind"—Selwyn and Company—Washington, May 25.
- American Hospital Association Hospital Benefit Auditorium Theatre, Chicago, May 25.
- I. A. T. S. E. Convention—Ottawa, Canada, May 25.
- "A Pearl of Great Price"—A. H. Woods—Stamford, Conn., Aug. 12.

"The Fortune Teller"—Republic, April 26.
 "The Honor of the Family"—Globe, May 3

W. J. Wilson, the American who is associated with J. L. Sacks in London, and in this country with Arthur Voeglin, former Hippodrome producer, and who is here at present, is scheduled to sail for England May 3. He will take with him the British producing rights to "Tiger Rose," which he acquired from Belasco, and, if he can obtain the book of the "Velvet Lady," the musical play by Fred Jackson and Victor Herbert now running at the New Amsterdam Theatre. Herbert's music would not be used in the London production of "The Velvet Lady," it being deemed advisable to get some other composer to compose the score.

"The Blindness of Youth," the Charles Emerson Cook production, in which Lou Tellegen was starred, closed its run at Providence last week. Next season it is expected that Tellegen will be seen in a new piece.

WATERBURY, Conn., April 21.—George Kinnear, juvenile of the "Merry Rounders" company, playing the Jacques Theatre, this city, was stricken blind today. The sight of the right eye is completely gone, and that of the left almost entirely so.

B. F. KAHN
B. F. Kahn, whose photo appears on the front cover of this week's issue, is one of the best known managers and owners in burlesque.

Kahn has been successfully operating Kahn's Union Square Theatre in New York as a first class stock burlesque house for the last six years. He has also been identified with a number of other houses and around New York. He has during his time at the Union Square had some of the best known burlesque performers working under his management. His house has never been closed, except last season when with the rest of the theatres it was closed by the Unlabeled theatre order.

GOV. SMITH SIGNS BILL LEGALIZING SUNDAY FILMS

Law Passed After Bitter Fight in New York Legislature Permits Citizens in Towns and Cities of This State to Decide Whether or Not They Want Sunday Pictures

ALBANY, April 19.—The bill which permits local option on the question of motion picture shows and baseball games on Sundays became a law today when Governor Smith affixed his signature to the statute. The passage of the bill came only after a bitter fight by the reform movement. Leading the opposition were the Lord's Day Alliance and other religious orders, while the State Federation of Labor and many industrial and political organizations argued in its support.

Determined to hear both sides of the question before he decided on the measure, Governor Smith called a hearing for Wednesday, and after listening carefully to the arguments presented, pro and con, signed the bill, which immediately goes into effect. Whether Sunday "movies" and baseball are to be permitted in different localities is now entirely up to the local governing bodies of the different cities and towns.

Following the announcement that he had approved the bills, the Governor issued the following statement: "After a thorough consideration of the matter, I am of the firm opinion that those members of a community who oppose all recreation on Sunday, or at least recreation permitted

by this amendatory bill, have no right, in law or morals, where they constitute a minority of a community to impose their views upon a majority who disagree with them, and to prohibit the latter from exercising rights and privileges which are accorded themselves to be entitled, the exercise of which will in no wise interfere with the orderly and proper observance of the day of rest by those desiring to refrain from attending amusements."

Another good point of the bill, as was later pointed out by Governor Smith, is that conflicting court decisions, pending suits, injunctions and other legal matters pertaining to film shows held on Sabbath will be cleared up.

The fact that the bill now becomes a law does not mean that Sunday motion picture shows will be permitted in the various communities without a battle. The reform movement intends to fight it out to the very end. In New York City, where the Board of Aldermen have already voted to permit motion picture shows, it seems unlikely that the opposition will be able to make much headway. But there are many cities in the State where the arguments are very strong, and it is probable that Sunday amusements will be killed in numerous districts.

FRIEND OF THEATRE FOLK DIES

PATERTON, N. J., April 18.—Max Cohen, owner of the Cozy Corner Hotel, opposite the Casino, died of a heart ailment at his home this week after a ten day's illness. Cohen had a wide circle of friends in the theatrical profession. He had formerly conducted the hotel opposite Miner's in the Bronx, when it was at One Hundred and Fifty-second Street. He was well known as Kinney's Hotel, and had also run the Raleigh Hotel at Broadway and Third Street. He was 56 years old and is survived by his wife and two daughters. The funeral was held on April 20.

FERRARI SISTERS FORM TEAM

The Ferrari Sisters broke in a new dancing specialty at Proctor's Newark last week and after another break or so in the suburbs will bring the train into New York for a showing. The sisters are formerly of the Casino of Atlantic and Ferrar, and the other is a single. The girls are thirty years, and in the show business for years, have not worked together heretofore. Paul Durand is handling the act.

NEW PLAYLET TO OPEN

"Leave It to Me!" is the title of a new farce playlet by Ray Costello Kaplan which will be produced by Henry Haas. It is scheduled to open next Monday, out of town, with the following players in the cast: Jeanne Sullivan, Georgeanne DuParque, Daisy Atherton, Klock Ryder.

"GIRLIE" BREAKS IN NEW TOWN

Lola Girlie, for several seasons half of the Bankoff and Girlie combination, has framed up a new dancing specialty which will be billed as Lola, Girlie and Company. It is a dancing act and carries four people—three girls and one man.

DERMOTTI & CLIFFORD SAIL

Dermotti and Clifford, who have just finished a tour of R. P. Keith's circuit today (Wednesday) on the Rotterdam for France, where they are to appear for the Orestes Theatre League.

LLOYD AND PERCIVAL OPEN

At Lloyd and Walter Percival opened for a four town tour on Monday at the Orpheum, Oakland, Cal., with the act formerly done by Aveling and Lloyd.

PLAYERS TO HAVE THEATRE

SAN FRANCISCO, April 18.—The Maritime Players, who have had a successful land Players, who have had a successful season in the Colonial ballroom of the St. Francis Hotel, last week, are to have their own theatre for next season. The new house will be built on Stockton Street, between Sutter and Post.

The project is being financed by the backing of the organization—J. H. Bittion, Mrs. A. A. Moore, J. H. Moore, J. H. Moore, Jesse W. Litchfield, John L. Warren, Master Mark Greville, J. P. Baker, H. F. Reed, Richard Houghton, J. G. Wied, W. F. Wilson, Edward Brandenstein, and Edgar Walton.

LADY DUFF GORDON SETTLES

Muriel Ridley last week received \$10,000 from Lady Duff Gordon to satisfy a judgment for that amount. Some years ago, Lady Gordon, who is Lucille, Ltd., put out a number of fashion acts in vaudeville. Miss Ridley was engaged to play in one of them and was to receive a salary of \$50 a week for six weeks. She sued for the entire salary for this period and won her suit.

CHANGES ON BILLS

Two acts were out of the bills in Keith houses in New York this week due to illness. Sylvia Clark being unable to appear Monday at the Alhambra because of a sore throat, and Haig and Lockett being out at the Palace, due to the illness of Miss Haig. Sylvia Clark was replaced at the Alhambra by Charles Olcott, and Billy Gibson replaced the Haig and Lockett act.

SIDNEY DREW LEFT ALI TO WIFE

The late Sidney Drew's will was filed in the Surrogate's Court last week. The document was one written on an ordinary sheet of blank paper and leaves all to Mrs. Drew. The will was executed on May 15, 1915, and the witnesses were Grodo O. Groebe and Kathleen Bruce. No petition was filed with the will.

HAS'N'T FORGOTTEN PROVIDENCE

PROVIDENCE, R. I., April 21.—It is rumored here that George M. Cohan intends to build a handsome theatre in Providence, the city of his birth. The fact that Cohan has had several conferences with leading real estate men lends credence to the truth of the report.

PAVLOVA SAILS FOR RIO

Anna Pavlova sailed for Rio Janeiro last week, together with a ballet of fifty-two, and musicians. She will be seen for two months in Rio Janeiro, two months in Buenos Ayres and will then sail for London.

"MARY, BE CAREFUL" IS FAIR

PRATTOWN, Pa., April 21.—"Mary, Be Careful," which was written by Harry MacQuire, was given for the first time tonight at the Pitt Theatre before a capacity audience. The story of Mary, a chambermaid who is seduced by a man who undergoes some change was the consensus of opinion. The play is a production by G. M. Anderson.

The author, in presenting the new play, essays to give his audience a touch of realism and a bit of humor. The play deals with the story of Mary, a chambermaid-country girl who is taken from her country home, from the side of her father, to New York City, where she is forced to make good on the stage. Finding himself broke, he sells his sister to a worthless hoodlum, who then forces her to do all right when in the final scene she becomes betrothed to her sweetheart of childhood, who had followed her to New York and rescued her from his pitfall.

The first scene is laid at the home of Mary's father, Gaudon, New York; the second in the professional office of the Ragtime Music Co. in New York; the third represents a room in an upper boarding house, and the fourth finds Mary home with her father again all safe and sound.

The portrayal of the part of Mary by a letter was a fine bit of acting. She plays the part of the sweet, unsophisticated country girl in a convincing manner, and it was her clever acting which carried the play through. She won the audience the first time she had her appearance on the stage. The cast is a large one, but some of the characters could be eliminated without detracting from the play. The play improves it. The role of Dick Warren, Mary's brother, who takes her away from home, is played by Jay Yelle, at times was unconvincing.

BORDONI GETS SEVEN WEEKS

Irene Bordoni and Lieutenant Gitz-Roe, who opened at the Casino last week, have a new singing and piano act, and have been booked for a seven weeks' tour of the country by the Circuit folk. Their engagement, their salary being \$1,000 a week. At this amount, Bordoni will receive a major portion of the proceeds arranged by M. S. Bentham, their booking agent.

Next week the pair open their big-time engagement in Keith's, Washington, opening here at the Palace the following Monday.

After the seven weeks' engagement, Bordoni will go to Paris, returning to this country the latter part of next August to begin rehearsing in a new comedy in which she will be starred by Ray Goetz, her husband. The pair is scheduled to open here next September.

"RAC PIANO" WITHDRAWN

The synoposed version of "Piano," produced originally as a program number for a recent Friars' Frolic and later taken over for vaudeville by Henry Bell, has been withdrawn by the latter after a week of out-of-town showings. The act, according to Bell, although successful before a "wise" audience, such as might be found in the best type of Broadway house, is not at all suitable for the smaller burgo, like Jamaica, Plainfield, and it is advised for good, as far as he is concerned.

MANNY GRABS SAMMY AND MOE

J. P. Manawarney, manager of the Lights before house, has secured the services of Smith and Moe Schenck to play with his aggregation of reformed home-run slammers this summer.

HARRY WARD TURNS AGENT

Harry Ward has branched out as a vaudeville promoter, far from his old job for the Loew and Fox circuits. Ward, who was formerly with M. S. Bentham, is now business for the Feinberg's office in the Putnam Building.

"LUCK" BEING RE-WITTEN

Henry De Vere, who had a play in rehearsal called "Luck" has had it rewritten after a long period of rehearsal, and will soon begin rehearsing the new version.

FOUR CLASSES FREE FROM TAX

WASHINGTON, April 19.—Regulations governing collection of the tax on admissions to shows in the city of New York, Internal Revenue, define the four classes which are exempt from the tax, when admitted to the place of amusement. They are: children under twelve years of age, bona fide employees of the place of amusement, municipal corporations, and soldiers and sailors in uniform. All other persons are subject to the tax, which is one cent for each ten cents or fraction thereof, of the price of admission.

If a theatre sells to a soldier or sailor a \$2 ticket for \$1, the tax is ten cents on \$1, not twenty cents on the regular price. Admissions by passes are subject to the tax. If the pass entitles the holder to a \$1 seat he must pay ten cents. The dramatic critic who occupies a \$2 orchestra chair must pay \$2.

The law provides the tax shall be paid by the person paying for the admission, and that places of amusement shall keep a record of the amount of tax collected.

GERTRUDE VANDERBILT SUE

Gertrude Vanderbilt, of the "Laten, Lester" show, is being sued in the Third District Municipal Court for \$100, which L. M. Rosen, an artist living in the same house with her at 200 West Fifty-seventh street, claims she owes him for reproduction of a portrait he painted of her.

Miss Vanderbilt is defending the suit through Harry Saks Hecksheimer, her attorney, and claims to have never ordered the original portrait, but that the artist presented on her to sit for an oil painting he made of her. However, she says she is willing to give the artist \$100 for the reproduction of a portrait he painted of her in a studio, but refuses to pay \$100 for a reproduction used for newspaper purposes.

NEW DANCE ACT COMING

Charlotte Ray is producing a new dancing act with songs, which will open out of town next week, as known as Chalmers, Melba and Madelon.

Chalmers was formerly a member of the Casino act of Chicago and was with Deters and Madelon recently left the De Wolf Hopper company of "The Better Out of It" and is now producing and setting the dance numbers, and Fred Whitehouse and Murray Mencher have written the special songs.

James Madison will leave for San Francisco on June 1 and will stay there until Aug. 25. He will open an office in the coast city. His New York office, meanwhile, will remain open.



COLONIAL

Preceding the first act, Manager Egan informed the audience that spectators who did not like the Colonial act should show their disapproval by showering pennies and other objects at the performers. He asked the patrons to kindly refrain from employing these methods and not applaud if the act did not suit, explaining that it was almost impossible to arrange a weekly bill with nine or ten acts that will meet with the approval of all. Miss Conolly, who had been applauded and, throughout the show, the upper portion of the house running down to the bill necessary to rearrange the program to "get" the proper number over, and the Bush Brothers, billed to open, held the closing spot, with "The Concert Revue" opening, Eddie Carr and company, and Miss Conolly, and "The Ward Brothers substituted.

"The Concert Revue" opened after the picture. The troupe consisted of Margie De Vrem, Marvella Armand and Grace Taylor, who have arranged a program combining of classical and popular music that was well delivered. The tall lady sang two comedy songs that were nicely put over, and the other two covered violin and cello. The encore should be dispensed with, as the act ran too long.

Gremlin and Ethel was with Ethel Rosevere, stopped the show with an excellent array of dancing and singing. Miss Rosevere, as the first act, was well received about the stage by Diamond, and the audience wondered what prevented her from making her best Diamond number, a series of "hook" steps that are wonders, and Rosevere sang two numbers which hit the mark and were splendid in every respect and was a riot.

"Ward Brothers" one an "English Johnnie" and the other singing straight, won numerous laughs with their gags, while singing numbers and dancing. The boys sang well together and their roles bit won a big hand. A song in the latter portion of the act would not be amiss.

Clifton Crawford opened with his well known "picture" satire, then another story, and finished with a rhythmic dance that closely resembled the "doctor shoe" bit in George White's act. Crawford is a wonderful performer and scored solidly.

"The Rainbow Cocktail" is prettily staged and has an excellent support company, who work every minute. Walter Lawless carries the act with his miniature musical comedy and scored individually. Six girls are in the cast, all doing their best. The act is sure fire and won a big hand.

The Victory Loan drive went on during intermission.

Dolly Connolly is a favorite at the Colonial and, although suffering from a cold, rendered her numbers in an effective manner, with Percy Weirich accompanying her on the piano and singing an Irish comedy number, of his own composition. Connolly sang five numbers, ranging from "to be" to "balled" and won a big hand with each.

William Gaxton and company in "The Great Partner" gave a laugh and went to Gaxton's personality and comedy-line reading. Several bright lines have been heard, but the last was a dud. The act has thus been greatly improved since its initial New York presentation.

Edna Schenck and her troupe, in the afternoon, although it was 5:30 o'clock when they appeared. Other two men singing a sentimental love song, Edna and Schenck and benefit thereby. The boys sang their numbers to perfection and not a left word was heard in their own vocal wares. They stopped the show completely.

The Ward Brothers closed and did very well, considering the lateness of the hour. The acrobatic feats and trampolines stunts were completely new. The Ward Brothers bit is a trifle overdone, but the balance of the act is there a mile. J. D.

VAUDEVILLE REVIEWS

(Continued on page 10)

PALACE

Emma Haig and Lou Lockett were out of the bill for the opening night of the Monday and were replaced by the Billy Gilson honeymoon sketch.

The Billy Gilson honeymoon sketch, which was well executed tricks on the flying rings. The comedian of the act pulled off the feat of acrobatic stunts, which was well received by the audience.

Lew Reed and Al. Tucker, violinists, did well with a well arranged repertoire of popular and standard compositions. There is just enough comedy in the act to relieve it of monotony. The boys finished with a hit to their credit. They will be further reviewed under "New Acts."

Billy Gilson and Marie Connolly had considerable difficulty in getting started with the familiar Niagara Falls honeymoon sketch, which has been seen in this house on several occasions. Neither Gilson nor Marie Connolly seemed sure of their lines, and several of the comedy situations were also lost. The act picked up well toward the close, however, and received considerable applause at the finish.

Lo Donnelly, whose war history was told on the screen before he appeared, was one of the best of the bill with his bill with his well told war stories and recitations. The first half of his act, which was not Miss Connolly seemed sure of their lines, and several of the comedy situations were also lost. The act picked up well toward the close, however, and received considerable applause at the finish.

Orth and Cody, for some reason, went on in street clothes, but this handicap was easily overcome and their clever songs and sayings were one of the bright spots on the bill.

Miss Daria's dance revue, finely costumed and mounted, and excellently presented by the talented dance, Constantin Kobeloff, did Janis and four clever dancers. The act was excellent, but a big improvement, however, could be made by a rearrangement of the dances. At present the middle portion of the act is the strongest. Daria's wonderfully executed two dances, the big feature of the act and the strongest applause winner. Janis' eccentric, which followed, is also good, but the audience guffawed in spite of its attractive costuming and fine execution, does not keep up the fast pace by the second number.

Bert Melrose got a score or more of big laughs by his clowning with the tables. At Agatha's started the act off excellently and built up his clowning antics cleverly, ending with the fall from the tables.

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RIVERSIDE

Ralph Lohse and Nana Sterling, in a well put on act, opened the show and did well with some fast and cleverly executed athletic feats.

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ROYAL

Monday afternoon saw the seats full and all standing room occupied. Knapgood, who was out of the bill to make way for the Victory Loan speaker, who took up twenty-five minutes.

The Act of the Grofs opened with a fast trapeze and flying-act. The team has a variety of thrilling feats which they performed excellently.

Chris Richards did not do very well in second spot. Richards has the personality to make a good act, but he did not, by his present material, exclusive of the dancing, is honestly three-day stuff. Richards is a dandy and puts him in the foremost ranks of dancers of that style.

Will J. Ward and his Five Symphony Girls, consisting of Frances Holcomb, Jeanette Lavier, Agnes O'Connor, Joseph Ballou and Jean Dumnick, found the third spot all too easy. The five girls played on so many piano, and occasional "Ward" played the piano. They started with a medley of popular songs and then the girls delivered vocal solo number. Ward put over a number of songs and the house couldn't get enough of him. Wellington Croes, who is in the act, is in some comedy by joining one of the girls in a song and imitating her while she did a dance. He ended with a song and a dance, which went off with a dandy closing number in which one of the girls sang while Ward played the piano.

Bernard and Duffy were brought from the opening position on the second half and placed in the third spot. This team has an ideal act for the bunch which gathers here. All an actor has to do is to make a good act, and Bernard and Duffy are no exception. Bernard's "himmy" and the house goes into a song, and Bernard and Duffy are no exception. Bernard's "himmy" and the house goes into a song, and Bernard and Duffy are no exception. Bernard's "himmy" and the house goes into a song, and Bernard and Duffy are no exception.

Marie Cahill started nicely with her patter, but on the phone bit, which is really the cleverest part of her act, found the going hard. Any artist who has material that is clean humor and requires a little brain-work, none of which came from those in the orchestra.

Stuart Farnes opened the second half with a fast trapeze and flying-act. The team has a variety of thrilling feats which they performed excellently.

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EVA TANGUAY

Style—Folies.
Theatre—Singer.
Time—Twenty-two minutes.
Setting—In one.

Eva Tanguay, the cyclonic one, with some bizarre costumes and a half dozen or more special songs, is back with an act patterned along the lines of her previous vaudeville offerings.

E. J. Weber, who conducts the orchestra during the act, is programmed as the writer of the new Tanguay songs, few of which compare with the many successes with which she has been identified in years gone by. Most are of the "personality" type, that illustrate some thing which made of the comedienne the great drawing card, which she has been for years and which, judging from the lukewarm reception accorded her first three songs, seems to be slowly but surely slipping away.

"I'm Glad I'm Here," "I Belong to the U. S. A." and "Hand It to the Girls," her first songs, put but little in the way of applause. The "Marsellies" rendered in French was well received, and then the old song "I Don't Care," aroused to a considerable degree the enthusiasm which in the past was always present when the cyclonic singer appeared. A "Please Keep on Knocking" number, a song in which she begs her audience to never refrain from criticism of her act and performance, has a clever lyric and was sung as well if not better than any of the songs in the act.

Another one which stood out is a comedy number which told of two girls, who after hearing Tanguay decide that her place was in the kitchen washing dishes rather than on the stage, and after both have discussed the matter, the comedienne arrived at the conclusion that the singer could do nothing at all in the way of entertaining, rubbing salt in the wound, purchased seats for her next performance.

In its present shape there is decidedly something lacking in the Tanguay act. Perhaps new songs will make up the deficiency, which was clearly apparent at the Monday afternoon performance. For some reason, the old snap, the spontaneity of action, the applause-compelling style, was to a great degree absent.

W. Y.

JACK MORRISSEY AND CO.

Style—M. J. Vernon.
Theatre—Australian ship and gun.
Time—Forty-two minutes.
Setting—Full stage (Special).

Jack Morrissey, who has held the championship of Australia since 1900 for horse and buck riding, is putting out an act that is sure to hold the attention of any audience.

The setting represents a Western prairie scene, including camp fire and hut. Morrissey and his assistant work in the old-time national costume of Australia, which is all white. He started with a few snaps of the whip and then pulled his assistant with a lasso while the latter was running and caught him in various difficult positions. He followed with a number of sharp-shooting feats, using the mirror, shooting from different angles, even standing on his head. The thrilling part of his act came with the Australian whip, with which he cut a cigarette from his assistant's mouth, opened a bottle of beer without breaking the glass, put out matches in his own hand, laid the same things backwards through his ears and even cut a piece of paper lying flat against the nose of his assistant, without touching the latter's face. A. A. A. and other stunts were in the routine.

Morrissey kept up a good patter all through his offering, and was in the worthy way in which he aids Morrissey.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 12 and 13)

MONTAGU LOVE AND CO.

Theatre—M. J. Vernon.
Style—Sketch.
Time—Twenty-two minutes.
Setting—In three (Special).

Montagu Love, the film star, is turning vaudeville with a sketch that might please if played by someone else. But anyone knowing what an excellent character actor he is, will expect something much better from the man who played Esplanade. It may be that it is hard for Love to get a sketch in which to show his capabilities to their fullest.

The rise of the curtain discloses a pretty woman on a divan, smoking a cigarette while reading a book. Pendlebury, her husband, enters and a conversation follows which starts an argument. Pendlebury is a Wall Street broker and his wife is the kind of woman that craves for romance. She sees nothing in him but the mediocre business man. When only she can make money. He tells him that she longs for a man like the hero of the novel she is reading. During the argument her husband tells her about the thieves of Wall Street. He shows her a steamer ticket to South America made out to Arthur Pendlebury, who is a famous thief. He tells her that he is Desmond and goes on to say that he has floated a mine which he thinks is a fake and really has no gold. He says that the investors have sent out their own investigator and he will be discovered any minute, and is packing his papers. His wife is horrified, and he tells her she wanted a crime and she has it. He says that after he goes she can play the injured wife and soon get a separation.

She exclaims that she will go with him. As they are talking, the telegram telling him to jump the country arrives. He at once gets ready to go when his secretary again enters and tells him that there is a man who wants to see him urgently. He pulls out a gun and gets ready to fight. The man enters, and tells him that he is the "lawyer's" investigator and that he has found the mine is O. K. "Much Ado About Nothing" is the first remark he makes to his wife after the investigator has left, and the sketch ends with his phoning for a table for two after the theatre.

The offering is a well presented and the acting pleasant. G. J. H.

HUGHIE CLARKE

Theatre—Yankees.
Style—Black-face.
Time—Twenty-two minutes.
Setting—In one.

Hughie Clarke revealed some clever extempore talents, which, if properly trained, would make him a star on the big time. As his act stands, however, the small time will be enough satisfied.

He started with a "Frenchie" number in good voice and then delivered some patter in which he announced he had been in the army. He told a few army stories, most of which are as old as the hills, but he told them without because of his delivery. He has some clever remarks to make when his gaze is turned to his audience, and even a few or the other. He uses a good prohibition number which netted him a big haul.

A few more songs, with some patter intermingled, completed the offering. His remarks at certain times in the act revealed his extempore talents and, with newer material for his monologue, he should get on better time. G. J. H.

TERRY AND TERRIS

Theatre—125th St.
Style—Singing and dancing.
Time—Twenty-two minutes.
Setting—In two (Special).

This team, male and female, was a special draw last night, showing a hotel by the seaside. Some screening serves the purpose of a window in the part of the drag showing the hotel exterior.

They started with a fairly well delivered song and a dance that was well done. The lady member of the duo then went back of the screening, where she changed her costume in view of the audience. She repeated this performance in another number in the latter part of the act. This bit is by no means an asset to the skit, and should be taken out.

They then offered a number of other songs and dances, among them being a "tough" dance of the London variety type. This was well done. They should have had a little more of this kind of variety and cut out some of the fluffing and supposed comedy. With these few changes, the offering should go well on the three-day. G. J. H.

PRINCESS MYSTERYA

Theatre—125th St.
Style—Mind reader.
Time—Sixteen minutes.
Setting—In two.

Princess Mysterya claims to be an original colored fellow, who uses extra black Indian paint is concerned, looks it. The act is the same as the regular "Mind-Reader" act. Her assistant makes an announcement, goes into the audience and whistles a melody of "Disco-Tune," "whispering tube," a long brass tube by which the beautiful ones in the audience whisper their questions into the ear of the assistant, after which Princess Mysterya answers them from the stage. Her answers must be spoken in Hindi, for they are as unpalatable as that language is to the average audience. There has been an epidemic of acts of this kind during the last few months. A good thing for the Princess to do would be to get a good connection at a fair or circus.

ANDRE COPELAND

Theatre—125th St.
Style—Twenty-two minutes.
Time—Forty-two minutes.
Setting—In one.

Andre Copeland is a tall, neat appearing colored fellow, who uses extra black ink and works in a full dress suit.

He started with a darky number that ended in a melody of "Disco-Tune." Some patter that would be much better if it used newer gags, followed. A prologue in a number and a number of new gags on popular tunes on the same subject netted him an encore. Copeland made the mistake of staying on too long at this house and took another encore after the first. He will find the small time snooty good. G. J. H.

LORING SMITH

Theatre—125th St.
Style—Slower act talking.
Time—Forty-two minutes.
Setting—In one.

Loring Smith is a boy who has sufficient personality to get on the big time if he gets proper material. With an act that is a mixture of songs and stories that are mildewed, and should show here through his personality alone. His voice is only ordinary. G. J. H.

SLOAN AND MOORE

Theatre—23rd St.
Style—Sister act.
Time—Sixteen minutes.
Setting—In one.

Sloan and Moore present a sister act that contains a bunch of good material, which the girls handle in competent fashion. The act opens with the team doing a double number in old fashioned costumes. One wears the male and the other the juba bonnet and wide skirted dress of the forties. A little stopping accomplishes the task of the opening number.

A lid song, with a couple of snappy but ineffective verses, follows as the next number. A song about the various kinds of eyes is next offered by the other girl. Then a rube song, with a short monologue, is put over by the shorter of the pair, while her partner is changing for the closing number. Suitable costume changes accompany the three singles. The act closes with a double number. One of the girls appears in rube make up, and the other wears cute knickers over an abbreviated skirt, which costume illustrates the fact that the wearer possesses a figure that is well worth displaying. The girls were very well at the Twenty-third Street, and can repeat in any of the popular houses. H. E.

JIMMY SAVO AND CO.

Theatre—Fifty-eighth St.
Style—Comedy act.
Time—Twenty-two minutes.
Setting—In one.

Jimmy Savo, formerly of Cook and Savo in the "trip through vaudeville" with his wife, a pretty, unadorned woman who works in a riding habit.

She starts the offering with a song, and Savo interrupts with some tumbling and a comedy sketch. The tumbling, which is the same as Savo had with Cook. Savo works in the same make-up and costume that he used in his old act and uses the same material. The lady is a good straight, but should not do much singing, except for comedy purposes, as she has a weak voice. The gag used in the act are old and have been used in the past.

Savo's dance went over with a bang and his comedy "book" is still retained. The act was a good one, but fell a little here, but was put over in a laughable manner. Savo is a corker on falls, but should be given a better material for comedy purposes, as they are more likely to arouse sympathy than laughter.

There is a good deal of material the offering may get a spot on the big time. G. J. H.

FRANK MARKLEY

Theatre—23rd St.
Style—Banjoist.
Time—Twenty-two minutes.
Setting—In one.

Frank Markley plays a real banjo, one with twelve strings and five strings and not one of the mixed brad banjos and banjoettes that are used so extensively in the various cabarets and dance halls at the present time. Markley is a good banjoist, too, judged from the vaudeville standpoint. He plays with a thimble, and succeeds in getting a full resonant tone out of his instrument. Vaudeville audiences find his playing and brilliant style of instrumental performance, and Markley gives them exactly what they want. His act includes one operatic piece, "Carmen," and three popular medleys, showing good judgment in the choice of his programme. Markley appears to advantage in a dress suit. The act scored at the audition and should make a classy small time number. H. E.

THE NEW YORK CLIPPER

DE BOURG SISTERS

Theatre—Twenty-third St.
 Style—Musical comedy.
 Time—Eighteen minutes.
 Setting—Full stage.

The DeBourg Sisters offer a magical spectacle, that consists in the main, of rather familiar appearances and disappearances, such as the trick in which numerous colored handkerchiefs are picked out of a tin box, etc. One of the girls does the actual magic while the other assists. They are French, and the magician keeps up a constant flow of patter while performing her tricks, devoted partly in French and partly in broken English.

The efforts of the magicians to speak English is productive of plenty of comedy and can be worked up for even more laughs as the act goes along. She is vivacious in manner and works with lots of speed, which helps the general effect considerably. For the finishing stunt the assistant steps into a cabinet box and the magician thrusts some ten or fifteen wreaths through openings in the same. This is well worked up, the assistant stepping forth from the cabinet at the moment of the least anticipated by the numerous sables. The trick is very old, but has not been done any too frequently in vaudeville in the last few years. As the girls do it, it will seem new to nine out of ten pop people present. The fact of two girls performing a magical act is novel in itself, and, as presently constituted, the turn will give the first rate number for the lower class of small time houses. I. E.

MALETA BONCONI

Theatre—Proctor's 58th St.
 Style—Violinist.
 Time—Ten minutes.
 Setting—In one.

Maleta Bonconi performs ably upon the violin. Her offering is for the most part, simple. She plays simple pieces, with one exception, which require little knowledge of technique. Nor does she go through a series of grotesque gestures in an attempt to impress the audience, but gets right into her work and gives her best throughout.

At the start, she rendered a classical selection in which she showed some good technique. Her second number was a familiar one—"The Souvenir." Then came a medley of popular airs, beginning with selection, followed by parts of some popular ballads, and concluded with the same jazz selection. Playing the latter at the start of the medley furnishes too sharp a contrast. She should make this number longer, but should omit the jazz start.

HENDRICKS AND EVANS

Theatre—Twenty-third Street.
 Style—Singing and Talking.
 Time—Twelve minutes.
 Setting—In one.

Hendricks and Evans, two men recently discharged from the Army and Navy, have an idea which they do some singing and talking, aiming to arouse popular sentiment. They need some bright lines and should not dash into the work in several places, however. The offering is the usual song and talk act. The girls would be able to hold down a position on the small time with success.

The act started with some talking, after which they rendered a popular song. Some more talk followed, including a lecture of nature bit and a base ball team portion, which hit the mark because of the patriotic thought expressed. An old waltz song was then rendered by the duo, and followed by a ballad. Then came a new "Blow-me," I. E.

NEW ACTS AND REAPPEARANCES

(Continued from page 12 and on 23)

DOOLEY AND DOOLEY

Theatre—Twenty-third St.
 Style—Singing, talking, dancing.
 Time—Eighteen minutes.
 Setting—One and two (special).

Jed Dooley was one-half of the team of Jed and Ethel Dooley until recently. His partner was also a vaudeville wife before the present double Dooley combination was formed. Each of the boys is versatile and possesses the knack of presenting his material in a manner that makes it stand out.

They open in one act, on unicycles and clad in Eton jackets, roll coats, white vests, Windsor ties and high hats, a la English schoolboy. A lively double number in six-eight tempo starts them off nicely. Discarding the unicycle, the boys proceed to put over a waltz clop. A Chinese song and dance comes next, the team bringing a couple of clothes trees containing their costume changes for the Chink number. They make a new for a popular song, an audience. Following a double dance, the drop rises and, in front of another special drop showing a glimpse of the prairie country, Jed Dooley introduces some crowd twisting stuff which is accompanied by a line of patter somewhat reminiscent, in its style of delivery, to Will Rogers' rambling discourse. Dooley jumps through the line and thereafter proves that he is an adept with the lasso in a series of stunts that compare more than favorably with any of the cowboy turns seen heretofore in the last few seasons.

The other Dooley follows up the rope stunt with a bit of travesty, which, incidentally, might be elaborated. A double comedy song and act follows the cowboy characters perfectly. Then the act goes back to "one" again, where Jed Dooley does a bit of patter, during which he interpolates a few minutes of desultory comedy talk that is full of most. An imitation of Barnard Gravelly, by the other Dooley, offered earlier in the act, is excellent as far as the dancing goes. A travelled Oriental dance, with Jed Dooley tooting on a miniature clarinet, and his partner doing the burlesque dancing, made up as a Nautchi girl, makes a capital finish. Excellent turn of the kind, that is ready for the best vaudeville houses right now. I. E.

MR. & MRS. JOE BELMONT

Theatre—"Midnight Frolic"
 Style—Musical novelty.
 Time—Six minutes.
 Setting—Full stage.

Mr. and Mrs. Joe Belmont, with their "Canary Symphony" act, delve into the realm of musical novelty in a fashion that makes their offering unique.

At the outset Joe Belmont appears with two canaries in a cage, which he sets on either side of the grand piano he uses. Besides playing the piano, he plays the canaries, and the two birds, on the piano.

At the finish of this number, the curtain falls and reveals a berry of canaries in separate cages which are suspended all over the stage. Mr. Belmont then plays a fine obbligato, at the finish of which the birds trill, accompanied by the Belmonts on piano and flute. The act is a new one, and the act at the "Proctor's" nothing much is established here by the Belmonts. But the little birds, where they would run free, it would probably create a most favorable impression, for it is interesting. And, while the audience here failed to show a wild enthusiasm for the offering, they did express appreciation. M. L. A.

HARRY BERRY AND SISTER

Theatre—Proctor's 23rd St.
 Style—Singing, Acrobatic, Balancing.
 Time—Twelve minutes.
 Setting—One and Two.

Lieutenant Harry Berry, assisted by his sister, is doing an act that is a combination of talking, singing, juggling, acrobatics and almost everything, except dancing, that can be found in a modern vaudeville act. They offer a smattering of everything.

Berry has a pleasing personality and his sister is a good singer. They have a little to do, assist fairly well. There is little to the talking, the singing is only a bit better, and while there is no outstanding feature in the offering as far as variety goes, few acts like it have been seen in vaudeville. The offering is a fairly good one for small time.

They started with some talk, using the usual dialogue for discovering each other in a strange town. It develops that he is a lively-spirited boy from Canada and she a fashionable daughter from the same place. Of course, during the dialogue, they take a step or two to the subway, and then, about what army has done for Berry. He demonstrates that he has learned how to do a balance act, some juggling and a bone solo. They conclude with some songs and a bit of patter. The balancing stunt is especially worthy of mention. I. S.

ALTHOFF SISTERS

Theatre—Eighty-first Street.
 Style—Singing and piano.
 Time—Fourteen minutes.
 Setting—Full stage.

The Althoff Sisters are a youthful looking duo, one of whom plays the piano while the other sings. The girl who sings renders a number of popular tunes, each of which includes catchwords, and one of which has appended to it a bit of the piano solo. The girl who plays an operatic air, using one hand, and also does a folk song. The playing shows little about the piano, the rendering is fair. The girls do not impart a sufficient amount of vigor to their work. The piano and voice work, however, is marked with experience. At present, their work is crude.

The girl who sings started with a "smile" song. Some catch verses included did not hit their mark. This song was followed by the one-handed rendition of Donizetti's famous sextette from "Lucia," a difficult feat. Then came a "Penderic" song with some talking that did not go well, more because of its quality than the rendition of the bit, and a piano solo, the player rendering a well-known ditty folk song. A ballad expressing the sentiment that Ireland should be free, with the recitation was followed by another ballad, a tribute to the Salvation Army, the latter being a well written number, well handled. I. S.

EMILY DARRELL

Theatre—St. Verna.
 Style—"Nuts" comedienne.
 Time—Eleven minutes.
 Setting—Full stage.

Emily Darrell is a pretty little girl, with black, clipped hair, works in a little "Nuts" comedy. She puts over some "kid" patter, handles it well and, makes some good points. She has a little singing voice, but "puts over" some comedy numbers nicely. The act will go successfully in the better class of small time houses. G. J. H.

LA MONTE AND HANOVER

Theatre—Proctor's 125th St.
 Style—Singing and dancing.
 Time—Twelve minutes.
 Setting—In one.

La Monte and Hanover, who have just left the amateur ranks, have plenty of courage and some ability. They dance fairly well, worked in a novel idea at the start, and give their songs over with reasonable cleverness, although the way in which one or two were rendered resembled strongly the manner employed by other performers who have appeared at this house recently. It would be a good idea to substitute a dance for one of the songs, a ballad which they did in jazz fashion.

The offering started with a buck dance. They then did a few steps, bumped into each other and took a fall. They worked this nicely. A comedy song, one of them playing the piano, went over well. The ballad which followed would be omitted. A jazz melody was then offered and would have been better received had more animation been displayed by the dancers. They did a bit of patter, after which came a prohibition song, followed by a shimmy number, a double dance closed and was nicely done. I. S.

ERFORD'S SENSATION

Theatre—Harlem Opera House.
 Style—Acrobatic Act.
 Time—Twelve Minutes.
 Setting—Full Stage. (Special.)

Erford, assisted by two pretty girls who were in white costumes, is presenting an aerial act that lives up to its billing in every way as regards sensation and whiling.

The act uses full stage, with a purple velvet curtain as a background and starts with a tableau of three. They then proceed to the more difficult part of the act, on the apparatus, which has a seat on the style of a bicycle, on which Erford sits and pedals while the girls hold themselves by their teeth to each end of the apparatus. Erford whistles them in mid-air by pedalling.

Following the test work, the three give an exhibition of some pretty trapeze feats on the apparatus. The girls then again suspended themselves in mid-air. The acrobatic work of the three, with Erford sitting on the apparatus, and the girls strapped to their wrists and ankles, played a tune while they whirled in mid-air. The offering is one that should make a good closing act on any bill.

G. J. H.

KALALUHI HAWAIIANS

Theatre—Americus.
 Style—Musical comedy.
 Time—Eighteen Minutes.
 Setting—Full Stage. Special.

Four men and three women, in a dapper Hawaiian offering that was unusual, because of the voice of one of the men in the company, form this act. The offering was a musical comedy full stage, playing a variety of string instruments and dancing. A vocal solo by one of the girls, in which she was joined by the man with the good voice, in the chorus, took a big hand. The girl has a good voice and sings here and there, while the man's is one of the best and most powerful baritone heard in some time.

Another man followed with a number of pieces on the Hawaiian steel guitar and sang a song. The girl who sang, then delivered a solo, but the house did not seem to get enough of him. The act was a musical comedy, and was danced by one of the girls while the rest sang and played.

The offering is due for better time. G. J. H.

CHICAGO NEWS

CHICAGO FIGHTS TO GET
RE-CENSORSHIP PRIVILEGE

**Commission Appointed by Council May Get Clause Put Into New
Buck Moving Picture Bill to Come Up in
Senate This Week**

Renewed efforts to have the home rule clause put into the Buck state moving picture censorship bill, now pending in the Legislature, are under way by the special censorship commission appointed by the council.

As originally drawn, the Buck bill contained a clause authorizing Chicago and other municipalities to rescind films after the State Board passed them, but the lower house knocked the provision out when it passed the measure.

The bill is expected to come up in the Senate this week, and the commission hopes to have the clause again included in it. If the Senate can be induced to pass

the bill with the home rule provision in it, the council commission members believe that they can get it past the house in conference.

David E. Shanahan, speaker of the house, appears favorable to the home rule clause, but would make no definite promise, according to the Rev. W. F. Fleming of the council commission, who was in Springfield Thursday in an effort to capture the second hearing.

If the home rule provision cannot be included in the measure it will receive the support of the council commission members anyway, they indicate, since it calls for strict state censorship.

CABARETS FORMING ASSOCIATION

There is a movement on foot among cabaret proprietors to band together for the purpose of re-establishing business after the government dry law becomes effective. Many of the more prominent will remain in business under the caption of "dry bars." Soft drinks and beer beverages will be sold and the usual entertainment given as is in force at the present time.

JOE JACKSON BEATS REBO

Joe Jackson, the bicycle comedian, who played an excellent part at the State Lake last week, pushed a brother artist, who he alleges, copied his act bit for bit. The artist was Frank, who appeared with the Julian Eltinge show at the Olympic Theatre, who after the encounter has not come on the program. It is said that Jackson was struck by an outsider during the melee.

WHERE IS WILL STANLEY?

William Burns, known in burlesque circles as William Stanley, is asked to communicate with the Chicago office of The New York Clipper. Your daughter, whom you have never seen, is endeavoring to get into communication with you. Further information will be supplied upon written request.

MARTIN TO HANDLE FILM

Dan L. Martin, recently manager of "30 Days in London," has just gone to Los Angeles, where he will promote the feature film, "The Shepherd of the Hills," which he recently secured from Gaskill & McVitty. Walter Decker has taken Martin's place at the Cort.

NICK COPELAND IS BACK

Nick Copeiland, vaudeville artist, returned to Chicago last week, having spent the battlefields of France, where he has been fighting for the last twelve months. He expects to be discharged shortly and plans to return to vaudeville with a man partner.

"OH, LADY! LADY!" GOING OUT

"Oh, Lady! Lady!" is scheduled to leave the La Salle next week, but will be put off as yet been announced. "Golden Eyes" will arrive at the La Salle in about six weeks.

GUY BATES POST CLOSING

Guy Bates Post will close his Chicago engagement of "The Masquerader" on Saturday night, May 3, marking the last week in Chicago. He plans to take the company on tour, traveling westward to the Pacific coast.

STOCK AND REPERTOIRE

LIBERTY STOCK READY TO
OPEN AT NORUMBEGA PARK

**Company Has Been Engaged and Will Inaugurate Its Third
Season on May 24 with a List of Players Up to the
Standard of Former Years**

ARBUNDENAL, Mass., April 21.—Manager William L. White has completed the roster of the Liberty Players, which will open their third season at Norumbega Park on May 24.

In the two seasons that the Liberty Players have been at the Park, they have won a first place in the hearts of local amusement lovers, and the organization is considered one of the very best, if not actually the best, that has ever been seen in this section of the country. Manager White has made it a point to have a well balanced company of capable players and has presented the very best of the stock releases. This, with capable direction, has resulted in excellent entertainment.

This season's company, which was en-

gaged through the Paul Scott agency, is headed by Robert Hyman, leading man, and Belle Mitchell, leading woman, both well known in New England.

Helen Kinsell has been engaged for ingenues, and Henry Grew for juveniles. The second business will be taken care of by Edythe Ketchum and Henry Grew, and the characters by Ada Lytton Barbour and Frank Harvey.

John Dugan, first comedian, and general business will be played by Ben Haddfield, Sidney Platt, and Frank Ferraro. Frank H. Livingston will be the stage director.

The Norumbega Park Theatre is being renovated and repainted and is fast assuming a bright, new appearance.

DENHAM CONTINUES STOCK

DENVER, Colo., April 17.—The Wilkes Players, at the Denham Theatre, here, are to continue, all reports to the contrary notwithstanding. This statement comes from Tom Wilkes, Jr., Denham and manager of the Wilkes Players, and is made in denial of the report that Ackerman and Harris were to take the house and install musical comedy stock. Manager Wilkes, in his statement, further announced that the Wilkes Players will by May Mackley as leading lady and George Barnes as leading man, will continue this season until July 27, when a short vacation will be given the members of the company. The organization will re-open the house the middle of August for the 1919-20 season. The plan of Ackerman and Harris was to make the Denham one of a string of musical comedy theatres they contemplate having.

FASSETT COMPLETES CAST

ALBANY, N. Y., April 21.—Malcolm Fassett has engaged the following players to complete his cast for stock opening at Hermanns Bleeker Hall to-day. Julia Morton, second woman; Leonora Gaito, character parts; Arthur Holman, stage director; Joseph Daily, character man; Carl Gerard, light comedian; J. Arthur Young, character heavy man.

MAE DESMOND REJOINS CAST

PHILADELPHIA, Pa., April 21.—After an extended engagement at Schenectady, N. Y., Mae Desmond returns to the cast at the Orpheum Theatre to-day, playing the leading role in "Eyes Out" for the Summer.

BOSTON TO HAVE MUSICAL CO.

Boston, Mass., April 21.—Doc Tait, resident manager of the Plymouth Theatre, will install a musical comedy stock company in that house for the Summer.

ROCHESTER STOCK OPENS

ROCHESTER, N. Y., April 21.—The Manhattan Players to-day opened their annual Spring and Summer season at the Lyceum Theatre—with "Happiness" as the bill.

O'HARA ENGAGES SCHAEFER

New Bedford, Mass., April 20.—Anthony Schaefer, manager of the New Bedford Players, has been engaged by Warren O'Hara for his stock company at the New Bedford Theatre.

LYTTON JOBBING IN ALBANY

ALBANY, N. Y., April 21.—Louise Lytton is making a job of it with the Fassett Players this week at Hermanns Bleeker Hall, "Lilac Time" is the bill.

NEW BEDFORD GETS STOCK

New Bedford, Mass., April 21.—Sadie Bolander, organizing a new stock company for the Strand Theatre, here, rehearsals will commence next Monday and the opening will be set for May 6. The bills to be presented will be "The Path of Policy," "The Servant Girl," "The Rascals," and "The Golden Giant Mine." Frank Folson is filling the cast, Spring and Summer season will be played by Ben Haddfield, which the company will go on the road in repertoire.

MOORE JOINS HOLYOKE CO.

HOLYOKE, Mass., April 21.—Scott Moore tonight made his debut as leading man of the Shen Stock Company at the Holyoke Theatre, playing the Henry Miller role in "Daddy Long Legs." He succeeds Frank Bond, who has been with the company since last August, and who left to go into a theatrical enterprise of his own. The Shen Stock is doing well and will continue till June 1.

MYLTON JOINS SYRACUSE STOCK

SYRACUSE, N. Y., April 21.—Charles Mylton has joined the Knickerbocker Players at the Empire Theatre, opening next Monday in "Happiness."

SAVOY PLAYERS SIGN WALLING

HAMILTON, Can., April 21.—Roy Walling has signed with the Savoy Players as leading man and opens next Monday in "Way Down East."

STAR'S ILLNESS CLOSES COMPANY

JACKSON, Mich., April 18.—Owing to the illness of Miss Lou Whitney the Lou Whitney Stock company at the Bijou Theatre has closed.

RICHMOND JOINS ALBANY STOCK

ALBANY, N. Y., April 21.—Warner P. Richmond has opened here in "Lilac Time" with the Malcolm Fassett Players as second man.

PAUL SCOTT IS ILL

Paul Scott, of the Paul Scott Agency, was confined to his home on Staten Island, last week with a severe cold.

STAMFORD CO. OPENS IN CAMDEN

CAMDEN, N. J., April 21.—The Matinee Standard Stock company at the Academy of Music in "Eyes of Youth."

"HAPPINESS" IS RELEASED

"Happiness" was released for stock last week through Darcy and Wolford.

WRECK DRIVER PUT ON TRIAL

Alonso Sargent, driver of the engine that crashed through the Hagenbeck-Wallace circus trains on July 22 last, killing almost 100 performers and spectators, was tried at Chicago, where he was placed on trial for his life last week at Crown Point, Ind. The charge against him is the murder of Jennie Todd, the prominent artist.

PAN TOME BOOKS REVUE

The Winter Garden Revue, produced and played at the Winter Garden in B. D. Berg, has been routed for a tour of the Pantages Circuit. It is controlled by B. D. Berg. The production has been reduced to three principals and a tour of the company. Among its members are Paul Rahn, Bobbie Folson, and Miss Valarie Walker.

SEBBEE GOES INTO ADVERTISING

Roy S. Seabee, former daily newspaper man and producer of theatrical acts, has leased a suite of offices and will conduct a program and theatre curtain advertising company, combined with a general publicity department. Will Reed Duvall and Robert Conkey, will be identified with him in his new venture.

WANT MONKEYS FOR SHOW

Col. F. J. Owens has been instructed by the management of Riverview Park to purchase twenty-four young monkeys for a big animal display, which will be used this season at that outdoor amusement place. Mr. Owens will have complete charge of the freak attractions again this season.

IZETTA GOING TO ENGLAND

Izetta, who has been making a tour of the East for the last six months, has called on the balance of her route and has returned to Chicago to open for the W. V. M. A., prior to sailing for London, where she will give a series of engagements in the English Music Hall.

COLLIER COMING TO CORT

William Collier will come to the Cort Theatre on May 11 to be seen in Aaron Saks' "Nothing But Lies." The engagement here is indefinite.

AMERICAN TO PLAY IRONS HOUSES

REPORTED PART OF NEW WHEEL

Considerable surprise was caused among the burlesque people last week, when it became known that, instead of turning their three houses over to the new National Burlesque Association, as it had been reported they would do, Irons and Clamague, of Chicago, had completed arrangements to book American Burlesque Circuit shows into one of their houses, play stock burlesque in another and vaudeville in the third. The houses involved are the Haymarket and National, Chicago, and the Avenue, Detroit.

The deal, which was made between Warren Irons and General Manager George Puck, of the American wheel, provides for the playing of American attractions at the Haymarket. The National, which is around the corner from the Englewood, will present vaudeville acts and pictures, and the Avenue, in Detroit, will continue to play stock.

Clamague and Irons expect to take over the Garrick in St. Louis within the next few days. In case they do, they will carry out the same policy followed at the National in Chicago with vaudeville, table and pictures.

The Haymarket will replace the Crown, which will discontinue as an American burlesque circuit house at the close of this season.

The deal, it is understood, was engineered by I. M. Martin.

Right up to a week ago it had been believed that all the Irons and Clamague houses would be turned over to the new season, it even having been reported that Irons had elected president of the new organization. When news before going to Chicago, Irons stated that it had been the intention of himself and his partner to trail with the younger organization, but that the proposition from the American was one which he did not care to turn down.

A meeting of the National Association was held last week at the Crescent Theatre, Brooklyn, and it was there that it was stated that twenty-five houses had been signed. The names and cities, however, were not divulged. Another meeting will be held in New York on May 5.

The matter of franchises, of which there are no applications for thirty, has been left entirely to General Manager Charles Barton, who will act upon them at the next meeting.

The company will open offices in New York May 1, with Barton in charge on that date.

Those who attended the meeting were Charles Barton, Warren Irons, John F. Walsh, Joe Howard, Bob Evans, Fred Block, Simon Dresden, Belle-Watson and one of the Gordons, of Boston.

MAE BELLE GIBSON HURT

PHILADELPHIA, Pa., April 17.—Mae Belle Gibson, prima donna of Al Reeves Big Show, playing the Peoples, this city, while on her way to her hotel last night fell and fractured her ankle while getting in a street car. She was taken to the Hahnemann Hospital and later to her hotel where she is now confined.

COYNE RE-OPENS STOCK CO.

BOSTON, Mass., April 17.—Tom Coyne reopened his Clifton Theatre here last week, with stock burlesque. The principal attractions were "The Great Train Robbery," Mr. and Mrs. Mat Kennedy, and Mac Bell.

PEARL LAWLER CLOSSES

CHICAGO, Ill., April 20.—Pearl Lawler closed with the "Broadway Belles" last Saturday night. She is now filling a four weeks' engagement at the Congress. Miss Lawler has signed with "Beet Trust" Billy Watson for next season as prima donna.

DROP CONCESSIONS

CINCINNATI, Ohio, April 18.—Harry Hedges, manager of the Olympic, this city, received instructions today to discontinue the candy, advertising, certain and smoking concessions on the main floor of the house next season.

BECOMES A DADDY

CHICAGO, Ill., April 18.—A seven and one-half pound girl arrived at the home of Mr. and Mrs. Anna Cummings yesterday. Both mother and child are doing well. Cummings is manager of the "Star and Garter Show."

CLOSURES AT KAHN'S

Hard Sutton closes at Kahn's Union Square Theatre this week, and has been engaged to produce stock at the Star, Toronto, and the Grand, Buffalo. Sutton will open at the Square next Monday as character man.

HERK SIGNS TWO

Al. Martin was signed by I. M. Herk last Friday to be featured with one of his last season's acts. Little Lee also was signed at the same time. Both contracts are for three years. They are with the "Jolly Girls" this season.

WILL SWITCH CITIES

CINCINNATI, Ohio, April 17.—The shows of the American Burlesque Circuit will play the Grand Theatre this period, next season. This house played the Columbia shows up to six seasons ago.

BOOKED INTO CABARET

ALBANY, N. Y., April 21.—Roehen and Richards have booked Beatrice Allard into Farnham's Revue, to open next Monday. She replaces Fanchon Perry.

HALL JOINS MUSICAL SHOW

Prod. Hall, who closed with the "Pacemaker," will do a musical show at the "La La Luddie" at Atlantic City Monday.

MINSKY BRAND OF STOCK-PLEASES EAST SIDE

The stock company at Minsky's National Theatre, New York, has been so well received as to please the patrons of this East side house.

It was in two parts, "Isle of Nowhere" and "The Palace of the King." The first seemed to please the patrons of this East side house.

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WATSON SIGNS WITH IRZBY HERK

GETS BIG CONTRACT

"Sliding" Billy Watson has been signed by Harry Herk for next season, and the conditions of the contract are said to be the best, including the biggest salary ever offered to a burlesque performer. In addition, it is understood that Watson will have a slice of the show.

The star burlesquing probably will be on the American Burlesque Circuit, and his show will be called "Sliding Billy Watson and His Wonderful Show."

Watson will, no doubt, be a great asset to the circuit, as he is one of the biggest drawing cards in burlesque. He finished a long term contract last season with Hurler and Sumner's "Burlesque Wonder Show," and has been playing vaudeville this season with Frank ("Bird") Williamson.

The deal to get Watson for next season was one pulled off by Herk when he spent a few days in New York recently looking over the vaudeville field.

REDINI PICKING CAST

The roster of Jean Redini's "Peek-a-Boo" Show, to have the Summer run at the Columbia, has a strong cast. In it are Clark McCullough, Joe Cook, George Bros., Harlan Knight, Jim De Forest, University Trio, Victoria and George, Ben Harris, Helen Sisters, Three Song, Irah Rosebush, May Myers, Minnie Amato, Ben Harris, and Frank McCullough, Tony Barber, Seven Musical Spillers, La Foutet and a chorus of twenty.

LOUISE PEARSON CLOSES

Louise Pearson closed at Kahn's Union Square last Thursday night. Mae Dix jumped in and played all her scenes for the balance of the week.

Mae Dix will divide most of the lines in the scenes and plays with Miss Loraine hereafter, as she has proven her worth in reading lines the past few weeks.

BEATTY HAS NEW PRIMA DONNA

E. Thoe, Beatty has signed Lillian Berne for next season. She will be her first appearance in burlesque.

IRWIN'S BIG SHOW HAS BEEN CHANGED TO ADVANTAGE

Fred Irwin's Big Show at the Columbia this week has been changed, since we saw it early in the season at the Casino. Irwin's show is now a better offering, an excellent scene production, and has a good cast of performers.

But the material seems to be lacking for the show to do much better than it has. Fred Irwin's show is now a better offering, an excellent scene production, and has a good cast of performers. But the material seems to be lacking for the show to do much better than it has.

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OH! WHAT A TERRIBLE BLOW!

SING IT!

**'Twill Help
Cheer the
Bunch—**

Maybe

**HERE'S
YOUR
COPY**



**TRY
IT!**

Ain't It Tough!

Words by
HOWARD JOHNSON
and MILTON AGER

Good-Bye, Wild Women, Good-Bye!

Music by
GEO. W. MEYER

Allegro moderato

This melody

Congress said it
But soon you'll find
it's all
Wrong.
- ing out,
That's not what you
Want - on will fol - low a - lone.

Oh, what a
How'd you win, you - rids
- co and
- song.

It's not the drink - ing, that has men think.
When they cut wine out, you'd quickly find.

They do what they
Oh, what a
- ing their
- ri - ble

But think of the
The wild women
- si - fat
all go
game
tame.

After the con - try goes dry,
bye!

Good-bye, Wild Women, good-bye!

How do you expect to win 'em, Oh - less you get a
lit - tle bit of good li - quor in 'em. The girls - they will start to act dry.

Right

after the first of Ju - ly.

Then every night you'll see many a sin.
They may be this, but just cut out their li -

lit - tle wit - is to do - ner. The min - ute the con - try goes
- any
- que.

Good-bye, Wild Women, Good-bye!

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ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

**No
More
"Punch"
Lines or
"Illumi-
nations"
After July 1.
Be Patriotic.
CHEER UP!**

STERN READY TO SUE OVER NEW DIXIE SONG

**Claims Ownership of "Dixie in Dixie"
Once More" Which is Also Licensed
by Bernstein**

"Dixie is Dixie Once Again," a recent publication in the *New York Stern* catalogue, will probably be the cause of a lawsuit which Stern & Co. are preparing to file against Shapiro, Bernstein & Co. The *Stern* song, according to the publishers, was written early in the fall of 1918 by Leo Turner and James Karp, two Columbia College students, who went into the settlement in December of the same year. Prior to this the *U. S. Army* had written, they showed the song to Joe W. Stern, who, although impressed by its merit, did not like it, and succeeded in getting a number of well-known artists to sing it, among them being Sophie Tucker. They also featured it at a number of the same camps and at community entertainments, and finally published it, and did quite some business with the song.

At a song contest held in New York on Feb. 13, according to Karp, the composer of the *Pinkard* song, Karp said that he was writing a song which bore the same title as the "Dixie" number. On the following day Karp turned the copyright offices and received a reply to the effect that the *Pinkard* song had been copyrighted either by Leo Turner, Tracy, Shapiro, Bernstein & Co., or any other person.

On March 15 Stern & Co., having received reports that the Karp and Turner number was selling well, took it over and began publishing it on a royalty basis.

Early in March the Bernstein concern announced the publication of "Dixie in Dixie" in the *Monthly Musical* magazine, and when Stern & Co. learned of it and discovered that the title of the song was also only taken from that of the Karp number, but that also there was a similarity in both words and music of both songs, started an investigation.

A suggestion that the matter be arbitrated was refused by the Stern house, which insists that the Bernstein song did not exist until after the song contest of Feb. 13, and claims that the number is an infringement of copyright.

HERNIE WITES HITS AND ADS.

H. E. Henry, the composer, writes both musical compositions and advertisements with equal facility, and although not generally known as the author of the latter advertising matter appearing in the various newspapers in connection with "In Dixie" and "Tea of Love," "Himalaya" and others of his compositions.

Advertising experts have often admired the style and effectiveness of the advertisements run in connection with these numbers. The one appearing in this week's issue of *The Evening Post* is a fair specimen of his ability as a publicity man.

NEW SONGS SCORE IN WEST

Lynna Cowan, of Bailey and Cowan, at the Orpheum Theatre, Omaha, last week, wrote George Friedman, manager of the *Monthly Musical* & *Fisher* Co., the following letter:

"You can tell the world that 'Everybody Wants a Key With My Collar' and 'Kisses are the Hit of the Bailey and Cowan act. 'Key to My Collar' is a hot item and to think I didn't want to use it here because this town has been using it here for the last two years. Now I am glad to put it out."

WALTER EASTMAN GOING ABROAD
Walter Eastman, manager of the American branch of Chappell & Co., the English music publishing house, is planning to spend several months in England.

UNION FIGHT MIXES SINGERS

London, Eng., April 18.—The quarrel between the Amalgamated Musicians' Union and the Performing Rights Society has resulted in the latter group of artists refusing to play music published by members of the society. This is now seriously affecting the artists who have songs published by the banned firms. The Variety Artists' Federation has protested to the means the Union against artists being victimized in this manner in a quarrel with which they have no concern, and Mr. J. B. Williams, general secretary of the A. M. U., writes as follows:

"Dear Mr. Russell—I recognize your point in regard to your members who are using their own property which is merely published by one of the banned firms. I feel sure I shall have some correspondence with me in suggesting that the point can be met by the Variety Artists' Federation giving a certificate or guarantee to any of the members concerned that the song he or she may be singing is their own property, and is not the means the Union against artists being victimized in this manner in a quarrel with which they have no concern, and Mr. J. B. Williams, general secretary of the A. M. U., writes as follows:

"I suggest that the V. A. F. shall do this because we do not recognize non-members of the V. A. F., and to secure the certificate would mean that any one would have to be a member of the V. A. F. and get the benefit of the arrangements through that organization. Pending an adjustment of the quarrel or a more definite arrangement so far as the artists are concerned, the Union will not issue certificates as suggested for the convenience of its members on proof of ownership of songs being sung."

PRODUCTIONS IN PREPARATION

Harvey Newlin, who is now in San Francisco at work on a new musical show called "Kittie's Knees," which is to be in early production on the western coast.

Vincent Rose is in Los Angeles writing the new musical "The Boy and the Girl" in New York is at work re-writing the music of "The Million Dollar Girl," which has been produced by the same house. Weston Wilson, the junior member of the Daniels & Wilson firm, has recently been released from the navy and has the music of a new show ready, for which Mr. Weston has written book and lyrics.

All the above mentioned writers are connected with the Daniels & Wilson Co. of New York and San Francisco, which plans a big campaign for the coming season.

AN "OCTAVE OF FLATS" WOW!

A weekly theatrical newspaper reviewer is an excellent thing, and Yvette Riegel, the prima donna, and her vocally brilliant rendition of a minor key piece of Stephen Foster's "Swanee River."

He wrote: "She offered 'Swanee River' in an octave of flats. Just wait until the comic column writers in the musical papers have had their own critics in the dailies get a dash at that one."

REMIK GETS GEO. WHITE PIECE

H. E. Remick & Co. will publish the music of the new George White production, "The Scandal of 1918." Arthur Edwards and George White wrote both the lyrics and the pieces; Herbert Spencer, Richard Whitting and Al. Gumble are responsible for the music.

"TIPPERARY" REFERENCE DEAD

Campbell Thompson, the referee in the suit that is being fought in California, who claims to have written the song "Tipperary," is dead, and the case, which has been pending for several months, threatens to be prolonged indefinitely.

NEW FEET OFFICES TO OPEN

The new Leo Post, Inc., professional office at No. 711 Seventh Ave. will be open for business early next week.

A. J. STASNY ESCAPES PAYMENT OF BIG FINE

**Up on Charge of Fostering Song
Demonstration, Proves it Was
Only a Rehearsal**

A story to the effect that A. J. Stasny, the most prominent of the "Gates of Gladness" of an infringement of the rules of the Music Publishers' Protective Association, and had been fined \$1,500, was widely circulated in publishing circles last week. Stasny was charged with having performed a demonstration of his songs in the McCrory Philadelphia store, an act which, according to the Publishers' Association by-law, is punishable by a fine of \$1,500.

The matter was threshed out before the association officers, where the following facts were revealed. Manager Downey, of the McCrory store, was interested in the entertainment portion of a benefit to be given in Philadelphia, and had secured a trio to sing a number of songs. One of the singers was unable to appear, and Downey, looking about for a substitute, selected Tom Houston, the manager of the Stasny Philadelphia office. One of the songs to be rendered was Watson's "Down on the Farm," and as Houston did not know the melody, he went to the store and was teaching him the melody when a salesman from a music publishing house, who happened to be in the store, saw him at the piano and, hearing him sing, jumped to the conclusion that he was a plagiarist.

He reported the matter to New York and Stasny was immediately called upon for an explanation. His investigation into the affair was immediately made. Houston told his story, which was corroborated by the salesman. Stasny, however, in a letter to Manager Houston sent late in the week Stasny cautioned his manager to keep the matter quiet, and to keep the publishers' songs in the retail store. If it becomes necessary to do any singing let it be done in a rehearsal room, so that the inconvenient rehearsal on the street corner rather than in a place where music is sold.

HITCHY-KOO CAPTURES AN INDIAN

On-Ke-Mo, the Indian singer and dancer, recently associated with Prince White Deer, has decided to leave the ranks of the vaudeville for the time being, and to sing and dance with Ernest R. Bell's little band, "Red Little Boy of Miss." Up at the Harlan Opera House last week, she had her audience enthralled while she sang this popular hit. She is also using "When Robert E. Lee Marched to Vicksburg," another well-known vaudeville number.

MISS LADIE SINGS A HIT

One of the bright spots in Radio and Broadway is the West Forty-third street music publishers with offices on that thoroughfare, have been doing a big business. From mid-day until early evening the street is thronged with actors and its appearance reminds one of West Twenty-ninth street, the day when the popular music publishing business was young.

ACTORS CROWD 46th STREET

Since the opening of the new N. Y. A. clubhouse in West Forty-third street, music publishers with offices on that thoroughfare, have been doing a big business. From mid-day until early evening the street is thronged with actors and its appearance reminds one of West Twenty-ninth street, the day when the popular music publishing business was young.

MONARCH TO OPEN IN N. Y.

The new production of Reading Bros., are planning to move to New York in the near future. This company has a number of new songs, including "The Boy and the Girl," "The Scandal of 1918," "A Dixie Melody," "To a Lonesome Heart," and "The Heaven Are a Mother's Prayer."

TRIO WRITE TWO BIG HITS

It took three writers, J. Kaim Brennan, Paul Cunningham and Bert Rale—to evolve that remarkably popular song, "Have a Smile for Everyone You Meet," and They Will Have a Smile for You." When one considers what a really tremendous amount of work it will be like establishing a new record, but proving that a so-called "popular" song can really live on is fairly definitely it will be admitted that even for three writers the task was not so easy. But this little story isn't really "Have a Smile," although that song serves as a proper preface. What we want to draw attention to is the fact that these same three clever writers have, in the quaint language of some folk we know, "just been and gone and done it again." In other words, they have followed one big success with another one right on top of it, which, as everybody knows, is a mighty hard trick to turn. What is more, they've taken an equally jolly theme, a theme full of sunshine and optimism and good will, and done it again. The new song, which, like "Have a Smile," is published by William & Sons, is called "The Gates of Gladness," with a sub-title, "On the Road to Happiness." It was written by Brennan, Cunningham and Rale, and has turned out one of the best \$16, snappy tunes and A-1 lyrics in the city. It is a song that will serve to be. At the Palace Theatre last week, when Mandelbaug sang it, it was a big success. If you're looking for a real winner, stop right at "The Gates of Gladness," and walk right in and get it. It's guaranteed to be a cherry vista it opens up.

SONG TITLES CONFLICT

Joe W. Stern & Co. and Harry Von Tiller have a song title conflict on in connection with the song "The Boy and the Girl." The song, which was published by the Stern house, and "I Want To Be Good But They Won't Let Me," published by Von Tiller.

The Stern song is by Frank Ray and Dave Dreyer. The question of priority of title will doubtless be decided by the Music Publishers' Protective Association.

SONGWRITER WANTS \$100,000

Mrs. Lillian Bradley, a songwriter and concert singer, has filed a suit against the Music Publishers' Protective Association, alleging that she has been damaged in that amount on account of the defendant's failure to keep a promise to marry her. "The promise the defendant made to marry me," Mrs. Bradley declares, "interfered with my work and income."

COHEN SONG ON BIG TIME

"That's What God Made Mothers For," a powerful new song by Nathan Cohen, being featured by many big time vaudeville acts. The song is one of the leaders in the Cohen catalogue.

DODY STAGING JEWISH PLAYS

Dody Dodson, who is now putting Jewish plays on the lower east side. The plays are being staged in the Dodson and playing to \$2.50 per price, and are doing a remarkable business.

FEST MOVIES ST. LOUIS OFFICE

On and after May 1, the St. Louis office of the Leo Post, Inc., concerns will be located at 1000 Broadway, at Seventh and Chestnut Streets.

REMIK MOVING TO STATE LAKE

CHICAGO, April 21.—One of the Chicago offices of Jerome H. Remick & Co. will be moved to the new State Lake building.

FOREIGN NEWS

MANAGER HELD LIABLE FOR ARTISTS' LOSS IN THEATRE

Important Decision Is Made in West Bromwich County Court, Where Management Is Held as Bailee of Performers' Costumes, with Full Responsibility for Their Safety Until Removed by Artist from Theatre.

LONDON, Eng., April 21.—In the West Bromwich County Court Judge Howard Smith handed down a decision placing the responsibility of performers' goods, stolen from dressing rooms, upon the theatre management.

The case in which this decision was made was that of Elida Dawson, a variety artist, against Benjamin Kennedy, proprietor of the Gaisty, Birmingham, for the recovery of \$15 damages for the loss of a quantity of stage costumes and other wearing apparel from her dressing room at that theatre on the night of January 21, 1919.

The plaintiff explained that she was engaged as a comedienne and dancer at the Gaisty for the week of January 20, and was assigned a dressing room. She played the Monday and Tuesday performances, when she went to her dressing room on Wednesday to dress for the matinee, her costumes had disappeared.

The plaintiff further explained that the defendant had been negligent in that there was no lock on the dressing room door, and that the door could not be locked tightly; that there was no attendant at the

stage door, which opened to the street, and which was open to any one who wished to enter.

The counsel for the defence denied any negligence and maintained that locks were provided on all dressing room doors; that dressing rooms were for the convenience of artists and that they were not obliged to dress in the theatre, although it was invariably done. Furthermore, if there was negligence on the part of the defendant there was contributory negligence on the part of the plaintiff. She had her own hamper in her dressing room and could have locked up her things before she left the theatre. Defence's counsel further said that at the close of the performance the responsibility of the management was at an end.

The Judge, in rendering his decision, said that the defendant was bailee of the articles left in the dressing room, and as such he should have taken proper care of them. The articles were necessary for the plaintiff in the fulfillment of her contract and it followed that she should bring them to the theatre.

body of Miss Carleton, and in his evidence stated he had known her about six years, during which time he had supplied her with large sums of money. On the day before the Victory Hall she had with him in his flat and he loaned her \$5,200 to redeem her jewelry which was in pawn, he said.

TO HAVE THREE "CHOW" COS.

LONDON, Eng., April 21.—Grossmith and Laurillard will send three "Chu Chin Chow" companies on tour on August Bank Holiday. Arrangements have been made to have these companies stay in each town visited from three to seven weeks. The principal company will open in Blackpool, where it will remain for four weeks.

SCALA GETS "BLACK FEATHER"

LONDON, Eng., April 19.—F. J. Nettiefold, lessee of the Scala, who turned over the house to Matheson and who was forced to withdraw "The Purple Mask" from the Strand, will become a full-fledged manager at the Scala on May 1, when he will present "The Black Feather," a four-act play by W. A. Tremayne.

MY FANCY GETS THEATRE

LONDON, Eng., April 21.—My Fancy (Mrs. Harry Bawn) has acquired the Theatre Royal, Edmonston, and will open next Monday as the Edmonston Hippopotamus pictures and variety. The house has drawn, with pictures and variety. The house has been overhauled, redecorated and altered.

ST. MARTIN'S A PRODUCING HOUSE

LONDON, Eng., April 19.—Albert de Courville will open St. Martin's Easter week as a producing house for musical and straight light comedies, farces, etc. The opening play is "The Very Idea." He has a long lease of the theatre and is said to be paying a record rent.

DRURY DIRECTORATE ABOUT

LONDON, Eng., April 17.—The attempt last week to remove all the present directors of the Drury Lane Theatre, with the exception of Arthur Collins, and appoint Drew Skell and Charles Gulliver in their places, has failed, and the directorate remains the same.

SACKS PLANS CIRCUIT

LONDON, April 19.—J. J. Sacks, manager and producer, is planning a circuit of twelve "standardized" theatres in the various provincial cities. Six of the houses will be newly built along the same architectural design, and the remaining six will be secured and remodeled along the "standardized" plan outlined by Sacks.

The theatres will be situated in Glasgow, Manchester, Birmingham, Liverpool and other cities approximating these in size, and Sacks is at present engaged in organizing a syndicate with a capitalization of \$5,500,000 to put this newest theatrical project over.

Sacks was led to his present plan through his inability to obtain theatres in which to house his productions at the present time. Theatres here and throughout Britain are being rented for fabulous prices these days. Sacks says when the circuit of theatres is completed, he will be able to send companies on tour that will play a month at each house instead of the present system of visiting a town and remaining there but a short period each year.

It was also pointed out by Sacks that the stages of all the twelve theatres planned will be so "standardized" that it will not be necessary to carry expensive electrical fittings for stage effects, thus insuring a big economic saving for his traveling companies.

GULLIVER TAKES OVER COLLINS'

LONDON, Eng., April 16.—Charles Gulliver has taken over Collins' Music Hall and assumes the responsibility for all outstanding contracts such as with artists, managers Derbyshire, Halford and Mitchell. These contracts number several hundreds and extend into 1923. In accepting them, he has waived the right possessed under the possession and occupancy clause to terminate any or all of these contracts. Gulliver has also raised the wages of the employees of the house 25 per cent.

MISS CARLETON'S FRIEND DIES

LONDON, Eng., April 19.—John Marsh, friend of the late Miss Elida Carleton, was dead at his home in Epsom. He was a prominent witness at the inquest over the

We announce that we have this day copyrighted—

A GEM of a Song

"MENDING A HEART"

Poem by L. WOLFE GILBERT

Musical setting by JOSEPH COOPER

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Offer this popular number by the writers of "Till We Meet Again."

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**RAYMOND
B. EGAN**
Music by
**RICHARD A.
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This Season—The Bohemian Show

RUTH DENICE

PARIS BY NIGHT

SOUBRETTE

EN ROUTE

BERTHA COMINS

INGENUE

FRED IRWIN'S BIG SHOW

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BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGGEE—"TEMPTERS"

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

JIM McINERNEY

An ACE WITH "AVIATORS"

THIS WEEK—CAMDEN, N. J.

ROSE & ARTHUR BOYLAN

IN SONG AND DANCE INNOVATION

IN VAUDEVILLE

BURLESQUE NEWS

(Continued from page 15 and on 32)

BITS AND NUMBERS
AT STAR SHOW GO
OVER WITH A BANG

The "Jolly Girls Burlesquers" proved a thoroughly enjoyable entertainment at the Star last week. The book was called "We, Us and Co.," but as far as a book went, that part was soon forgotten. However, there were plenty of bits and numbers that kept the interest of the audience all through the performance. Both bits and numbers were fast and went over with a bang.

All Martin, who is featured in the show, is the principal comedian. His style is different from others, and he is most amusing in this character. His dialect is good and he gets many a laugh with his giggling and winking smile. Martin has a fine singing voice.

Marty Collins is doing a "bum" opposite Martin. He works hard and does everything in his power to get laughs. His act is all right, and he is a corking good sport.

James Bogard does an eccentric straight. He is fast, reads lines well and can humor situations. He has a good speaking voice and a most pleasing one when singing.

Meyer Gordon, a juvenile, is seen many times during the performance, and on each occasion handles himself well. He makes a neat appearance and dresses well. He can sing and read lines and did very nicely in scenes.

Madeline Buckley has something that few prima donnas can boast of as the American Circuit, and that is a voice. It can easily be seen that Miss Buckley has put in a lot of time studying, as her voice shows it. It is rich, the volume and sweet in tone. Miss Buckley displayed some attractive gowns last Thursday evening.

Little Lee is the ingenue. Miss Lee has a lot of personality, which assists her greatly in her work. She did well with her numbers and in scenes. Her dresses were pretty. Jannet Janis, a vivacious soprano, put plenty of "zip" into all her numbers and received her share of accolades with each. In the scenes she again displayed a lot of ginger. She has a pleasing personality and her wardrobe is of excellent design.

Flo Bogard is an ingenue prima donna. She is an attractive young person with a sweet voice, she rendered all her numbers exceptionally well. Her costumes, like herself, gave an air of distinction.

The "Jolly Girls" has a chorus that is both good looking and good working. The girls injected plenty of life into the numbers by the manner in which they worked. Their costumes looked well, as did the scenery.

The "promise of marriage" bit went over nicely, as done by Martin, Collins and Miss Bogard. The "dooing" bit pleased, as offered by Martin, Collins, Bogard, Gordon, Miss Lee, Janis and a chorus girl.

Collins' eccentric dance was well done and appreciated by the audience.

The "drinking" bit worked out nicely, as it was offered by Martin, Bogard, Gordon and the Misses Janis and Bogard.

The "wheelbarrow" bit was liked. It was offered by Martin, Collins, Gordon and a chorus girl.

The Bogards scored a hit in their singing and talking specialty. The material they used was good and their numbers well rendered, as both have good voices.

The "pick out" number pleased. One of the girls who sang is a good soprano prospect.

The "Jolly Sunshine" bit was well done by Martin, Collins and Miss Lee. The "auto" bit caused amusement and was nicely put over by Martin, Collins and the Misses Buckley and Lee.

The "husband" bit was done by Martin, Bogard and Miss Janis.

The "patent medicine" bit was amusing, as offered by Martin, Gordon and the Misses Janis and Lee.

The "necrology" bit worked out all right, as done by Martin, Collins, Gordon, Bogard and Miss Bogard.

The corking song duet was offered by Miss Buckley and Martin. During the number, Martin introduced a big laugh with a drunk bit. The way he did it was funny.

The "widespread blindness" bit put over well. It was offered by Martin, Bogard, Gordon and the Misses Buckley, Lee and Janis.

While most of the bits were old, a lot of them were reworked so that they looked new, and, best of all, they were put over fast. The show pleased.

Sun.

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Bolzar Sisters 3 English Rosebuds

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Miss Lillian McNeil Miss Frankie James

Miss Emmy Barbier 7 Musical Spillers

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Versatile singing and dancing juvenile. Next season with
Harry Hastings' "RAZZLE DAZZLE" girls.Will introduce new songs and recitations, written by myself.
Also patentee of the Mack whistle.

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Two Girls and a Piano

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DIR. LEW GOLDER

CANTON TRIO

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JIMMIE PARKERThe Original Jazz Comedian
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A Likeable Boy and A Beautiful, Lovable Girl

MISS POLLI BARRI

IN

Songs, Comedy, Versatile Impressions, etc.

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Singing and Dancing and Talking

DIRECTION: SAM FALLOWS

PAYTON, HOWARD @ LISETTE

"Six Feet of Comic Uproar."

Work in One.

Dir., Chas. Bornhaupt

MCCORMICK and WINEHILL

The Jazz Boys from Dixie

Direction—Lewis & Gordon

MARGY MYERS and KNISE NETTIE

IN VAUDEVILLE

DIRECTION—WENONAH TENNY

WHITEHEAD & FITZGERALD

Back from Over There with Something New

Direction—SOFRANSKI AND EPSTEIN

MONEY GARRISON LASHER**3-JOYS-3**Singing, dancing and a little novelty
DIRECTION—NAT SOBEL**BLISS THE QUAKER CITY FOUR**

AMERICA'S GREATEST HARMONY FOUR

NEUHAUS

DIR.—NICK FELDMAN

SHALKER

WARREN & WADE

In "The City Employee"

HARRIS & BAKER

Two Girls and a Piano

DIRECTION—LEW LESLIE

BROWN and JACKSON

LOEW CIRCUIT

"At the Training Quarters"

MARK LEVY

FRANCHINI BROS.

EQUILIBRISTS—HAND-TO-HAND BALANCERS—DIRECTION—FALY SANDERS

VIOLA GILLETTE

In An Exclusive Act by Jean Haven. Bert Lowe at the Piano

ED. CORELLI & GILLETTE CHAS.

VARIETY ENTERTAINERS

DOROTHY DOYLE

"Melodies of the Moment." In Vaudeville

CLEO LEWIS

Singing Contortionist. Dir.—Tommy Curran

VINCENT MOORE

"The Thief," by Miss Blanche Merrill

NELLIE CRAWFORD

Singing and Dancing Soufrette

Direction—Roehm & Richards

Ortials

DOC STONE & WALL

Comedy Unicycle and Bicycle

Direction—Phil Bush

CHIEF BLUE CLOUD & WINONA

In Indian Novelty

In Vaudeville

ANNA VIVIAN & CO.**"WHAT WOMAN CAN DO"***The Season's Latest Feminine Novelty*

BOOKED SOLID LOEW CIRCUIT

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WILBUR DOBBS & WELCH TOM

SOMEWHERE IN TOWN

DIRECTION—ROSE AND CURTIS

WILLIAMS SISTERS

IN THEIR DANTY REVUE

SURPRISE A LA MINUTE**CARLITA and DICK LEWIS**

PRESENT THEIR MUSICAL COMEDIETTA

"Luzon Love"

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DIRECTION—JACK LEIA

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Clever Dancing Act

IN VAUDEVILLE

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. S. O. TIME

BILLY HIBBITT AND MALLE EDDIE**"Two Southern Boys"**

MATERIAL BY ANDY RICE

DIRECTION—MAX GORDON

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

FREED & GREEN

THE WOP AND THE SINGER

MARGARET HAVEN and SUZANNE FRANTZ

Piano and Harmony

IN VAUDEVILLE

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Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

ETHEL MILTON & CO.In **"MOVIE MINNIE"**

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Personality—Plus

BILLY HOWARD & LEWIS ARTHURIn **"DO YOU LIKE ME?"**

DIRECTION—MAYER JONES

TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BONESETTIS TROUPE

DIRECTION—MAX OBERNDORF

HAPPY THOMPSON & KING EMIL M.

THE TWO MISFITS

IN VAUDEVILLE

MICHAEL EMMET & MOORE EILEENIn **"IRELAND TODAY"**

Featuring His Own Songs

Direction—Joe Michaels

THE PERFECTION OF ARTISTIC STUPIDITY—Eve-Telegram

PELHAM-LYNTONAnd a Monocle... "The Symbol of interrogation and incomprehensibility."
SIR GILBERT PARKER**Raymond Fisher Presents BUCK HART**

THE ESCAPED ARTIST OF THE PLAINS

Dir.—LEW GOLDER

CHAS. ROOT & WHITE WALTER

ECCENTRIC SONGS AND DANCES

WORLD PICTURES

FORM COMPANY TO MARKET FILMS OF THE BIG FOUR

New Corporation Will Purchase World-wide Distribution Rights to Pictures Produced by Chaplin, Fairbanks, Pickford and Griffith; Stands Ready to Spend \$150,000

A corporation with large financial backing was organized last week for the purpose of acquiring the world-wide distribution rights to the pictures produced by the big four—Chaplin, Fairbanks, Pickford and Griffith.

The corporation, known as the World Wide Distributing Corporation, is capitalized at \$500,000 and is controlled by Anderson T. Herd, the shipping man who backed "The Better Ole" and more recently backed John F. Stoen's forthcoming reproduction of "The Lady in Red." Herd owns 50 per cent. of the stock of the corporation, and is president, and the remaining 50 per cent. is divided equally

between Arthur Levy, formerly connected with the Over Sea Film Corporation, Ltd., which distributed the Chaplin-Mutt pictures abroad, and Frederick E. Goldsmith, the theatrical agent. Goldsmith will act as counsel for the corporation, which has already commenced active operations.

Beyond saying that they were negotiating for the world-wide distributing rights to the big four's pictures, the newly organized corporation failed to divulge its plans for the immediate future. But it is known that the corporation stands ready to expend an initial outlay of \$150,000 in order to get the big four's pictures for foreign distribution.

SUES LICENSE COMMISSIONER

Isaac Silverman has Saturday started an injunction suit in the United States District Court against Commissioner of the Department of Licensing, John F. Willard, to prevent the latter from interfering in any way with the exhibiting of "To Win," a picture produced by the War Department, with the express purpose of exhibiting it before soldiers and sailors. Silverman secured the rights to the film for exhibition in New York, and then sold the New York State rights to Shea and Silverman, \$20,000 and 25 per cent. of the total receipts. The latter showed the picture at the Grand Opera House and had plans to view the film in the near future. The Commissioner, Glöckler, however, interfered to end the different owners and managers of houses where films are shown that he would have their licenses revoked if they exhibited the production.

RIALTO STATISTICS INTERESTING

Following the Rialto anniversary, the theatre statistician gave out the following figures. In the three years of its existence, the Rialto has entertained 5,670,000 people, excluding those who got in unseen at the side doors; 10,800 hours were taken up in showing the films to these people, and a total of 1,248 reels, 52,560,000 feet of film has been used. To select pictures for presentation, Hugo Rosenfeld and his staff have looked at 5,000,000 feet of film. The orchestra has played 53 different musical comedies out of the thousands of other selections. Rosenfeld rehearsed the orchestra 312 times.

WILL HALT "RED" FLAG AS ADV.

Washington, April 22.—The Postoffice and Justice Departments of the Government are now investigating an alleged "red" exciting feature in a motion picture on Bolshevism by placarding sites with red flags so that soldiers will tear them down.

Secretary of Labor Wilson has called the attention of these two departments to certain advertisements appearing where the producing companies advise motion picture theatre owners to follow such methods of gaining publicity.

RUBY DE REMER WINS

Dunbar, April 16.—Ruby Katherine De Remer yesterday won a preliminary divorce from Allan De Remer, whom she married on June 5, 1912, at an informal hearing held before Judge C. J. Morley of the District Court. De Remer did not appear at the hearing, but was represented by Clifford F. O'Brien. Divorce papers were served on the defendant in Chicago.

WORLD FILMS REORGANIZE

The World Picture Corporation reorganized last week with the approval of over 600,000 shares. The stockholders who voted in favor of the plan, have the right to exchange each share on the payment of 40 cents each, for new 7 per cent first preferred stock, to the amount of 80 cents and 70 per cent second preferred participating stock of a par value of \$2.50. The par value of both new issues is \$5.

H. O. DAVIS DUE NEXT WEEK

H. O. Davis, who the film industry all wrought up over his "efficiency index" a couple of years ago and who held important posts at both the Rialto and Universal for some time, while the "efficiency excitement" was on, is due back in New York next week, after a year's sojourn on the coast.

DWAN SIGNS CONTRACT

Allan Dwan signed a contract last week to direct super-pictures for the Mayflower Picture Corporation for a year from May 19. According to the terms of the contract, Dwan will receive 50 per cent. of the profits on each picture he directs, being permitted to draw \$100 weekly against the prospective profit.

LASKY BUYS THREE PLAYS

The Famous Players-Lasky Corporation has bought three stories which they will shortly produce. They are "The Black Johnson," in which William Gillette played a few years ago; "The Black Bag," Louis J. Vance, and "The Whorehouse of the U. S. A."

STRAND HAS NOVELTY

This is the fifth anniversary week of the Strand Theatre, and Manager Plunkett has arranged a pleasing illusion novelty called "The Girl in the Bubble." "Capt. Kidd," with Mary Pickford, is the main attraction, and is her last Paramount production.

RIVOLI GETS NAZIMOVA FILM

Hugo Rosenfeld has booked "The Red Lantern," with Nazimova, for the Rivoli for the week of May 22. He did so without viewing the production. Nazimova is expected in New York soon on a flying visit.

KASHIN TO RESIGN

When B. F. Moss takes over the Broadway Theatre on April 30, M. Kashin, who has been in the acting position of manager at that house, will leave it.

RIALTO HAS ANNIVERSARY BILL

The third anniversary of the opening of the Rialto is being celebrated at that house this week. William S. Hart in "The Money Count" is the feature, and the rest of the program includes Charles Chaplin in "The Adventurer," a scenic picture: "The Wolf of the Tuzuma," and three numbers of the orchestra.

At the Rivoli, Elsie Ferguson in "Eyes of the Soul" holds the position of honor, and the rest of the bill includes "The Cloak," "Capriccio Italiano," the overture "Divine Natches," "Dance Dances," played by Helen De Witt Jacobs, and an organ solo by Professor Firmin Swinnen.

FILM LIFE OF PADEWEWSKI

Meera, P. O. Johnson and Joseph Sedell will this week to perfect arrangements with Richard Ordynski of the Metropolitan Opera Company for making a film on the life of Frederick Ignace Jan Padewski. Ordynski will supervise the production, and both he and Padewski are donating their services.

The film is being made by the Tatra Production Corporation of New York, headed by a number of Polish residents.

BOOKS "VIRTUOUS MEN"

Tom Moore, of the Moore Features Corporation, and owner of the Rialto Theatre in Washington, completed arrangements last week with Arthur H. Sawyer and Herbert Lubin for the initial presentation of "Virtuous Men," starring E. K. Lincoln, at the Rialto.

He has arranged a big lobby display with E. K. Lincoln's original oil paintings and scenes from the play by C. F. Underwood, C. Morgan, Gustav Michelson and others.

WORLD GETS HOUDINI SERIAL

The World Film Corporation has acquired from the Octagon Films, Inc., the distribution rights to the "Houdini Serial," starring Harry Houdini, at Nebraska, Kansas, Minnesota, North and South Dakota, California, Nevada, Arizona, Montana, Washington and Oregon and in Northern Idaho, for the "Master Mystery," the serial featuring Houdini.

SIGN ELAINE HAMMERSTEIN

Elaime Hammerstein last week signed a contract to appear in pictures for the Selig Polka Pictures Corporation for the next five years, beginning June 20. Under the terms of the contract she will receive a salary of \$5000 a week the first year, with a rising scale which will allow her \$15,000 a week during the latter portion of the five years.

LAEMMLE RETURNS FROM COAST

Carl Laemmle returned from his first extensive visit to University City last week after a stay of eight weeks. While there he supervised a number of forthcoming Universal productions, among them one of Dorothy Phillips, under the direction of Allan Holubar.

I'VE GOT THE ALCOHOLIC BLUES



FILM FLASHES

Guy Emery has started work on "Hell on Earth," "The Master Mystery," the Houdini serial, is being novelled.

Pearl White has won the popularity contest of Washington until January, with "A Leap for Life," is the title of the ninth episode of "The Red Glove."

Gene Keefe will be starred in "The Amateur Widow," World Film, a picture.

"The Unwritten Code," with Shirley Mason, will be released by World.

Lois Sherrill has arrived at Culver City to write scenarios for Goldwyn.

Frank Lloyd has been engaged for the directorial staff of the Goldwyns.

Elie Hamilton, with "Ayer, His Own Heart," will be released April 26.

Janet Flanner is with the press department of "The Hearts of Humanity."

Max Murray in "The Delicious Little Devil" will be released by Universal.

William Farnum recently underwent an operation for tonsillitis in Los Angeles.

George Biehn is in New York on a vacation after completing "Flights of Men."

Aggie Herrin will appear in support of Dustin Farnum in "The Harvest of Shame."

Charles Ray has signed with Thomas Ince and the Famous Players until January, with "The Unknown Love," with Dolores Costello and E. K. Lincoln, will be released April 26.

Mitchell Lewis is now working on a serial for Selig production, called "The Gulf of Katty."

Kitty Gordon has completed "Flights of Passion" for United, and has gone to San Francisco to direct.

"Frisby Luce and Wicked Husband," is the Century comedy to be released by Universal next production.

Dolores Costello has started work on a series of productions under the direction of Allan Holubar.

"The New Moon," will be the title of Norma Talmadge's new production, which she is now completing.

Corinne Barker has returned to New York after two months on the Coast making pictures for Goldwyn.

World Pictures will distribute "The Unbeliever," "Conquered Hearts," and "The Unbeliever."

Doris Kenyon in "Twilight" will be shown at Lewis' New York Theatre, and will be distributed by Lewis.

Dustin Farnum in "The Light of Western Stars" will be shown to Western Wilson on his return voyage.

Frank H. Crane has been engaged by United Picture Theatres to direct "Flowers in the Field."

The Victory Film Company has sold "The Triumph of Venus," to the Stuebel Film Corporation for Nebraska.

"The Last Outpost" and "Wanted for Murder," are the working titles of two Western dramas being made at Universal City.

Dorothy Dalton and her company have been sent to New York by Thomas Ince to work on Miss Dalton's first motion story.

William L. Sherrill left the Coast last week for New York, bringing with him the prints of "The Last Outpost" and "The Sea Wolf."

Norma Talmadge is starting on "By Night or Conquest," which is to follow "The New Moon" to be released by Thomas Ince.

The British-American Picture Finance Corporation has secured the world rights to "The Other Man's Wife," starring Stuart Holmes and Edna Case.

Thurston Hall, Stanhope Wheatcroft, Wm. Stewart, Robert Anderson, Henry Harrow, Dexter Harris, Margaret Mann and Gene Bennett will support Dorothy Phillips in "The Light of Western Stars."

Carl Laemmle has announced that the exchange's contract of Bluebird released by the company on March 17, 1919, dated April 10th, was won by the Cuckoo March, under the production of Louis Bessie.

Greatest International Propaganda

**An Undertaking of World-Wide
Importance for the Film Industry**

A Swiss enterprise has taken to issue a propaganda to be spread gratuitously

All Over the World

redacted in English, French, Italian, Spanish and German, fill up several hundreds of pages, printed in two colors upon artistic printing paper, containing film descriptions, advertisements, illumining articles, regarding the conditions in every country of the globe, where the moving picture industry has won foothold...

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APRIL 30, 1919

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HERE IS YOUR COPY. LEARN IT AT ONCE.

Wire or write for your orchestration in any key. Lots of extra comedy choruses.

GREAT FEMALE VERSION

ANOTHER
HIT

**CAN YOU
TAME
WILD
WIMMIN'?**

ANOTHER
HIT

**PUT HIM
TO SLEEP
WITH THE
MARSEIL-
LAISE**

ANOTHER
HIT

**I
WANT
A
DOLL**

Words by
JACK YELLEN

Music by
GUS VAN and
JOE SCHENK

Oh How She Can Sing

Piano

Next door to me there lives a girl named Ma-ris
Her great re-nown is spread-ing all ov-er town
that all the boys are cra-zy for Tho' there are girls who are come
and it's a ver-y fun-ny sight To see the boys all come
sweet-er than she—She's the one they all a-dore It's not her looks that
flock-ing a-round To her house most ev-'ry night And on the cor-ners
make her such a hit She has a cer-tain charm and this is it
when she pass-es by The fel-lows start to roll their eyes and sigh

Chorus
Oh how she can sing oh how she can sing
Oh how she can sing oh how she can sing
She's won-der-ful at Op-er-a or an-y thing like that She does-n't like the
She is-n't much on learn-ing and she does-n't care for books—I nev-er heard of
key of "G" but when she's in "A" flat oh how she can sing
oh-y do-ly ask-ing how she cooks But oh how she can sing
At a most an-y thing I called on her one night we tried to har-mo-nize—
At a most an-y thing In looks she's not at all beau-ti-ful as she might be—
The lit-tle dev-il star-ted in to roll her eyes—I lost my voice
But ev-'ry time that she be-gins to "do-re" me—then I for-got
An' ev-'ry thing But oh how she can sing sing
"Not ev-'ry thing But oh how she can sing sing

ANOTHER
BALLAD HIT

**SOME-
BODY'S
WAITING
FOR
SOMEONE**

ANOTHER
BIG HIT

**THE
PICKA-
NINNY'S
PARADISE**

ANOTHER
HIT

**STEVEN
GOT
EVEN**

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Founded by
FRANK QUÉREN, 1853

NEW YORK, APRIL 30, 1919

VOLUME LXVIII—No. 12
Price, Ten Cents, \$4.00 a Year

CIRCUS DRAWS \$400,000 IN 4 WEEKS

BREAKS ALL RECORDS

The Ringling Brothers and Barnum and Bailey Circus Combined closed a four weeks' season at the Madison Square Garden last Saturday night, having played to close to \$400,000 during the run, thereby breaking all previous records made by circuses.

The engagement started on Saturday, March 29, and closed on Saturday, April 26—twenty-nine days in all. Deducting the four Sundays, one in March and three in April, it left twenty-five days on which the circus was in town.

From the opening to the closing date there was only one performance at which the house was not entirely sold out. This was the first Monday afternoon performance. Since then every show was sold out and hundreds were turned away, unable to get in.

The Madison Square Garden has a seating capacity of more than 7,000, about half of which is on the lower floor, the galleries taking care of the rest. At the prices charged the lower floor would sell for over \$5,000.

In all of the years that circuses have played Madison Square Garden this is the first time that the house was completely sold out for more than six consecutive nights. In former seasons there would usually be one week in the four or five played, in which the house would be sold out at every show. This was either the second or third week of the run. The other weeks' business ran from good to fair.

The fifty performances mentioned above do not include the special morning performances given for orphans and cripples, soldiers and sailors.

The circus goes on the road with the same people that were with it in New York with the addition of Lillian Lelzel, aerialist, to the circus, and several to the band. Among the new acts are Clyde Ingers, Walter C. Van Horn, Wm. B. Burroughs, W. H. Hestley and Tom Nichols.

The added attractions in the side show are a P. G. Lowery, tuxedo cornetist, and wife, and Colored band and minstrel company; Walker and Conry, musical acts and Frank W. Decker, eccentric juggler.

The show is located this week at Fifth avenue and Third street, Brooklyn; next week it goes to Philadelphia, and the following week it will play Washington, Baltimore and Wilmington. The following week will then be west to Pennsylvania, northward through New York and into New England.

Ninety cars will be required to move the show this year, this equipment being at Mont. Haven. The combined shows carry 1,400 employees and 700 horses. Of the 1,400 employees, 400 are connected with the performances. There will be eight center poles for the big top, but this number can be increased and the seating capacity enlarged when necessary.

KILLS DANCER, WIFE AND SELF.

SAN FRANCISCO, April 24.—Vito Olcese, a musician, shot and killed his wife, Vera, a toe dancer at the Chutes this week. After he had shot her he ran into the house and killed himself. The shooting took place in front of his father's house on Twenty-second avenue.

The cause of the shooting is supposed to be an estrangement which followed Olcese's discovering his wife with another man. He was about twenty-eight years old and was recently discharged from the army. His wife was about the same age.

On the way to the morgue with the bodies, the wagon collided with another automobile and crashed the driver of the car, George Kahn, a clerk, to death. The drivers of the morgue wagon, which was badly damaged, claimed they were unable to stop in time to avert the collision.

"FRECKLES" CLOSING

WILKESBARRE, April 28.—"Freckles," with William Thompson featured, under the management of the Wilkesbarre, where James Harkless in the capacity of business manager, closes here on April 30, after four of thirty-two weeks. The company will open in Long Island in July with new stage scenery and will tour New Jersey, Maryland, Delaware, Pennsylvania, Ohio, and Indiana.

FOUND DEAD IN BATHROOM

LOS ANGELES, April 24.—Mrs. Ben Dillon, formerly an actress, was found dead yesterday in the gas-bath of her home in this city. Her husband was immediately notified at the Lyric Theatre, Portland, Ore., where he was playing the leading comedy role in "Get Rich Quick." It was impossible to get a substitute to play his part and Dillon was compelled to go on.

GIRL MUSICIAN KILLS SELF

TOLDO, O., April 26.—Theresa Dorack, a former musician at the Orpheum Theatre, ended her life in Detroit Monday with a bullet. It is said that the act was the result of her lover, John Yanovitch, transferring his affections to another girl. In a dying statement the musician said she went to Detroit with Yanovitch, who is being held by the police.

ACTORS GUILTY OF THEFT

DETROIT, Mich., April 28.—William E. Fortune and John Travera, two actors, were fined \$10 and costs in the district court here last week, after having been found guilty of the theft of a \$67 electric fan. It is said they attempted to dispose of the fan for \$12. Both testified they were members of a troupe which had disbanded at St. Louis.

ETHEL JACKSON GETS DIVORCE

Ethel Jackson, co-star with Donald Brian in "The Merry Widow," and Benoni Brown in "The Desert Song," was granted a divorce last week. In the case, filed in the White Plains court, granted it. Both had moved for divorce. The action started in 1916 after Lockwood had acted as attorney for Miss Jackson in a divorce suit.

SENTENCED FOR ROBBING ARTS

SAN FRANCISCO, April 24.—Richard A. Palmer, has been sentenced to San Quentin Prison for robbing the home of Mary Compton's room at the St. Francis Hotel, together with a number of other robberies which have taken place in hotels.

FOLLIES—JOLSON BATTLE FOR BOSTON COIN

ZIEGFELD OPENING BIG

BOSTON, April 28.—Al Jolson and his show, representing the Shuberts, and the Ziegfeld Follies, representing Klaw and Erlanger, have gone to the mat here, and if there is any money left in Boston after they have, the amount will be so small that no self-respecting producer will give a Mayflower show about it.

For, even before the "Follies" opened here, the Colonial Theatre tonight, Jolson, with his show, had established theatrical history by drawing a million dollars to \$100,000 in one week at Poli's Theatre. And when he came here with his show to reopen the assassinated Boston Opera House which had remained dark since last December and was being slated for abandonment as a firetrap, Jolson had found the box office laden with an advance amount of \$20,000 in coin of the realm. Since that time every performance has drawn a record crowd, and from the ovation which Jolson receives at each performance it would seem that he will continue picking 'em in until the millennium.

Nor is the "Follies" to be snuffed at, despite Jolson's popularity. This show opened here tonight at the Colonial Theatre, where the audience that attended was national conversation proportion. The opening takings were close to \$5,000, or \$2,842, to be exact.

The "Follies" remains here another week tonight. The Jolson show continues longer. But during the two weeks they will play here together, each making an unprecedented bid for the town's theatrical patronage, the odds seem to be in favor of the Jolson show gathering the most money of the two.

The "Follies" doesn't often play to second money, so say Shuberts, who it happens to encounter. Recently in Ohio the Ziegfeld-K. and E. show ran into another Shubert "ace" musical show, with which it competed for a week. The "ace" show was the "Fanning Show." Result: "Follies," \$28,000 of the week's takings; "Fanning," \$12,000.

SHOOTING STARTS DIVORCE CASE

David B. Shearman has made Jacqueline Shearman for a divorce. The latter, the daughter of the late Lillian Lewis and Woodbridge, was recently shot by a man whom she identified as J. G. Knapp and who was charged with the murder of herself in a cabaret sign and the mother of three children, respectively nine, fourteen and eighteen years of age.

IMRE KIRALFY DIES IN LONDON

LONDON, Eng., April 28.—Imre Kiralfy, for half a century known as a producer of specialities and variety acts, died here at Brighton, aged seventy-four years. He was the last of three brothers whose fame was world-wide.

TOOK POISON; WON'T GIVE NAME

CHICAGO, Ill., April 28.—Lying on a cot in the Cook County Hospital is an actress known to the police and theatrical profession only as "Myrtle," owing to the fact that she will not tell who she is, where she came from or what caused her to take poison at the Grand Pacific Hotel last week. She continually calls "Ambrose, Author," smiles and then asks to be permitted to die. The poison, taken by the woman is of a slow nature and physicians attending her state that she has no possible chance of recovery.

Jimmy Orr, a former comedian, at present employed as a bell boy at the Hotel Quaker, is admitted that he knew her, but only as "Myrtle." He also admitted to the police that he had entertained her several evenings prior to the attempted suicide, but could throw no further light upon the matter. She has displayed an indomitable spirit when placed under a third degree by the police, who are endeavoring to identify her.

Mrs. Ray Wells, an actress, telephoned over the long distance phone from Vincennes, Ind., and stated that the description of the woman tallies with that of her daughter, Myrtle Howard, who came to Chicago some time ago to join a theatrical company in which Mrs. Wells is on her way to this city.

In the meanwhile the local theatrical company advised the police department to make a positive identification.

THREE PERFORMERS KILLED

Three members of a vaudeville company were killed and three injured last Friday night after the show at the Liberty Theatre, Camp Merritt, N. J., when two beams collapsed. Three private and a major also lost their lives in the accident.

Mrs. Paul Pitching was instantly killed when a place where she perched her heart, John F. Sully had a large piece of wood driven through his lungs and died as it was removed. Young Sully, thirteen years old, had his head severed from his body. Mrs. Sully was severely lacerated but not fatally.

Lillian Young received either a broken bone or a broken hip. The extent of her injuries had not been fully disclosed by the X-ray Monday night. A badly lacerated Lillian Young, Margarita, was severely lacerated but not fatally hurt. Paul Pitching, also a performer, and the two acrobats were uninjured.

BROWN SEES DOOLEY

Chamberlain Brown is seeing Johnny Dooley for \$100 in the Third District Municipal Court.

Dooley, who died last week by Sol Goodman, Brown's attorney, alleges that the amount owed to him is due Brown in commissions from Dooley's recent appearances in the "Lillian Lewis" show. Brown claims that he obtained a ten-week booking in the show for Dooley, the latter receiving \$400 a week, from which Brown says he was to receive 5 per cent, or \$20 a week. After the show, Dooley refused to pay the balance, Brown alleges.

Dooley, who opened in Ziegfeld's "Midnight Frolic" show a week ago Monday, having left the "Lillian Lewis" show, the manager of the show, Dooley, the latter re-sent suit through Harry Ratz Hochman, his attorney, in which he denies the plaintiff's allegations.

PROHIBITION WON'T HURT BUSINESS, SAY MANAGERS

Many Feel It Will Be a Direct Benefit to Patronage, All Classes Having Money to Spend That Now Goes for Liquor

A varying symposium of opinion was elicited last week when a number of people interested in the business side of the theatre were asked to express their views on the prevailing attitude of prohibition. A majority think that it will tend to bring increased prosperity.

Leo Lambert, "Personals," I am against liquor and a believer in prohibition and I think it's going into effect in this country, will help the theatrical business.

George M. Cohen, "What prohibition by two plays and I know it helped me in my business, as it surely has been in no way that it shouldn't help the theatrical business in this country."

Walter Jordan, of Sanger and Jordan: "I am almost positive that prohibition will be beneficial to the theatre."

Oliver D. Bailey: "The proof that prohibition will help the theatres is Seattle, where, some time ago, that city, the theatres began to do a thriving business just as soon as the town became dry."

Leo Leuchter, manager of the Hippodrome: "Prohibition will have a depressing effect on the theatres in New York for a short time after it goes into effect, at a rate; but throughout the rest of the country it will make a very little difference to the theatre companies."

Oliver Morosco: "I think prohibition will make in a new era of prosperity for the theatre, throughout the country. I feel almost certain that it will have a detrimental effect on other business enterprises besides the theatre."

Leo Fields: "I think prohibition is going to prove exceedingly beneficial to the theatrical business. For, where else can people go to spend their money except in the theatre?"

Charles A. Levy, of the Broadway Theatre Ticket Agency: "Prohibition is cer-

tainly going to help the theatre considerably. It will bring in large numbers of people to the theatre who now sit all around elsewhere at night and drink liquor."

David Macdonald, of the United Theatre Ticket Office: "It certainly should help the theatres, because it will eliminate another budget for men—I mean the saloons."

Louis Cohen, of the Times Building Ticket Office: "Prohibition is going to hurt the theatre business in New York, because it is going to keep a large number of men from the theatre."

John L. Newman, of the Newman Theatre Ticket Agency: "After traveling around the country, witnessing during the last fifteen years I know from experience that prohibition will be bad for the theatres, especially in New York."

John L. Golden, of Smith and Golden: "In my opinion, prohibition will not make the slightest difference to far as the theatre is concerned. A good play will be well patronized and a poor one will fail, it seems at present."

Richard Lambert: "In all probability, prohibition will help the theatres, because it will close the cabarets and bring the people who used to patronize those plays to the exclusion of theatres to the playhouses."

Arch Selwyn: "The effect of prohibition on the theatre will be most beneficial, because it will close the cabarets and bring the many substitutes people will crave in place of alcohol."

Joe Cort: "I'm sure prohibition is going to help the theatre. In California, prohibition will close the public houses for the theatre from twenty-five to forty per cent."

Florence Ziegfeld, Jr.: "To begin with, I don't think prohibition will go into effect on the first of January. If it does, I should, I'm almost sure it will not affect the theatrical business."

REHEARSE NEW 9 O'CLOCK SHOW

A new 9 o'clock show is now being rehearsed by the Ziegfeld for his "Frolic" atop the New Amsterdam Theatre, to be presented May 12, the midnight show remaining the same at present.

The cast of the new show will include Will Rogers, Eddie Cantor and Ann Pennington, together with other well-known players in the "Follies," which opened in Boston last Monday night.

It is expected that according to George White, is signed up to appear in White's "Scandal of 1919" show, scheduled to open in Wilmington, N. C., this week. It is also announced to open in the "Frolic."

EX-MINSTREL IS CONNOISSEUR

St. Francisco, April 24.—O. G. Conn, of Elkhardt, Ind., many years ago one of the Heavily minstrel, has sent paintings on exhibition here at the Palace Hotel. Among them are works of Rembrandt, Raphael, Leonardo, and other famous artists. The collection is said to be worth about \$400,000. Mr. Conn, having been with the Heavily Minstrel, had also traveled with musical road bands and later became a musical instrument manufacturer.

WARFIELD HAS \$12,000 WEEK

Reynolds, Pa., April 24.—Warfield closed a \$12,000 week of one-night stands here last Saturday, after playing the Palace Hotel, the Elks Club, the Elks Club, Allentown and Reading. On the last Friday in Lent, at the Raleigh Theatre, he was the subject of a record-breaking record ever made by any dramatic company in Reading.

KOLB AND DILL CLOSE

San Francisco, April 25.—Kolb and Dill with the Curran Theatre here in "As You Were" on May 5.

SHANNON AND EDELMAN SPLIT

Sam Shannon and Lou Edelman have split, and, as a result, Shannon may have to defer the production of a misadventure named "Checkers" which Henry Blonsome's play, which he acquired last February from the Kint La Shell estate.

After finding that Shannon interested Edelman, who is in the park and fair branch of the show business and a country known as the "Shannon Corporation" was organized to exploit the play. Shannon was to receive \$15,000 being paid in and \$15,000 Shannon dividing \$10,000 worth of stock in the corporation. Shannon was to receive \$5,000 being paid in and \$5,000 Shannon dividing \$10,000 worth of stock in the corporation was also to do park and fair business.

Edelman entered into negotiations with Edgar Allen Wolf to adapt the play. Arthur Lamb to write the lyrics, and Arthur Dackow, who is in jail at present under a Federal indictment charging him with using the mails to defraud, to write the music.

Edelman says he then suggested to Shannon that they dispose of "Checkers" if they could make a deal, preferring to let somebody else stand the risk of producing the musicalized version, but Shannon did not like the idea, deciding to let his original plan of doing the play himself, despite the fact that they figured it would cost \$30,000 to produce the play in a suitable manner.

Finally, their differences reached the point where they could no longer agree on any scheme for financing the production. So Shannon surrendered his stock in the corporation, and the latter, after asking for the corporation, relinquished its interest in "Checkers." Shannon re-acquired the play.

Now, it is reported, Leo Roberts, composer of "Smiles," is to compose the music, which will be written by Edelman, for which it is also rumored the publisher has already given Shannon a substantial advance.

ORCHESTRA SUES PERKINS

Edward B. Perkins was sued last week in the Bronx Superior Court by the Ciel Club, which obtained a judgment against him for \$1,194.83.

According to the complaint in the action, which was for alleged breach of contract, Perkins failed to pay the orchestra \$244.33 for an engagement in Syracuse and \$950 for a play in New York.

Following the docking of the judgment, Judge Tierney issued a writ of attachment on property which was reported Perkins had at the Selwyn Theatre, but when Deputy Sheriff Halloran went to the theatre to seize a levy, he was informed the theatre held no money or property belonging to Perkins.

A result, Edwin O. Austin, attorney for the orchestra, has asked the court to issue a writ to return in effect against Perkins returns from Chicago, where he is at present with another orchestra which he is directing.

MORRIS-CAKEY AGREEMENT ENDS

The two years' agreement under which William Morris and the Pat Casey Agency worked for the production of Broadway shows, according to Morris, expired, and the two booking offices are now operating separately.

Early this week, Morris stated that he is taking larger quarters on the same floor of the Broadway Theatre, and that his office, as he intends to make his theatrical interests more extensive. Besides booking Broadway shows, he is going into the motion picture business.

MOSS SIGNS SIGNOR DE MARTIN

Boston, April 24.—The Boston formerly of the Boston Symphony Orchestra, has been engaged by R. M. Stone to conduct the new opera company, which is to play forty plays at the Broadway Theatre, which will open next Friday night under the management of Mr. Martin. The "Unparalleled Sign" as the feature film.

DISAGREE OVER SONG OWNERSHIP

Barth Hannon and Joe Laurie, of Laurie and Bronson, are in the midst of a dispute over the ownership of a song which has been written by Laurie and Bronson, and the courts will probably be called upon to settle the difficulty.

The dispute in connection with the patriotic satire number which Hannon has been using in his show, and according to Laurie, introduced recently by Emily Darrell. Hannon claims he wrote the song a number of years ago and that Laurie, who was married to Laurie, it was never sold or transferred to him.

The story, however, learned that "Miss Darrell was using the number, and he called on her to discover how she gained possession of it." Laurie, who is in jail at present, has informed him she had purchased the right to use it from Laurie, and had paid him \$200 on account. Hannon declared that it was his sole property and that she had not the slightest right to it, as Laurie never owned it and therefore could not sell it to any one. Miss Darrell took the number out of her act and immediately gave it to Laurie, who, in turn, took the matter up with his attorneys. Laurie claims that Hannon sold the song long with some other material to him a number of years ago, and that he had a right to dispose of it in any manner he saw fit.

"DARK HORSES" IS ARTIFICIAL

Washington, D. C., April 28.—Except for the cleverness of its dialogue and the artificial brilliancy of its lines, "Dark Horses" is a play that is entirely artificial, written in collaboration with Percival Wilde, is not a testimonial to the four-day success of the play.

A notable list of New York theatre folk, including Louis Mann, Fay Bainter, Lionel Lincoln, and some others, saw last night's performance at the Belasco, and the general opinion was that, while the play was not a masterpiece, it was not a play of the solidity of "Friendly Enemies" or of the other Shipman productions.

Shipman and Wilde, in writing their play, apparently threw everything to the winds, and the result was a play that was treated upon. It is of the sophisticated, Broadway type, which always finds appeal in the theatre, but it makes no serious effort to be either plausible or consistent, or to become good dramatic.

The story concerns the proposal of several Columbus University students to disavow their earnings at the end of three years after graduation. The supposed final turns out with a bundle of change and declines to divide, which makes possible a third act that just leads to a fourth.

The piece is exceptionally well acted and a great deal of the comedy's sparkle is contributed by Richard Young, Arthur Ashley, Curtis Cooksey, McKay Morris, Edward Robinson, Phoebe Foster and Catherine Nelson.

KITTY FORDON'S CHIEF APPEARS

Kitty Fordon, who is well known as Berenice daughter of Kitty Fordon, has made her stage appearance in this city, dancing in "The Revue of 1919." She is the first of her plays. She is fifteen years old. Her mother admitted that in Los Angeles she had been a prostitute, but that her value as a screen artist would be lessened if it were known the blessing of a child that just had been born. However, she said she didn't think San Francisco would entertain that kind of a prejudice.

WOODS GETS ANOTHER FEELER

London, April 28.—H. W. Woods has secured the American rights to "Bastian V. C." from Albert De Courville. The last time he was in this city, it was said, Martin's here, but he probably is the play for the time being. Woods will present the play in New York in early fall.

CIRCUS FREAK ENLISTS

San Francisco, April 25.—Frank Bevers, the fat man who has been enlisted in the army for overseas service this week, weighs 500 pounds and is five feet five inches high.

GRIFFITH TAKES COHAN FOR FILM REPERTOIRE

Will Establish First Stock Film House in America, Playing All His Big Successes, as Soon as 'A Prince There Was' Closes May 10

D. W. Griffith has leased the George M. Cohan Theatre and will establish there the first film repertoire theatre in America. The opening date is problematical, depending upon the run of "A Prince There Was," which, however, is expected to close May 10, and so to Chicago, where it will open at the Cohan Grand Opera House May 11.

The question of playing a different film each day or of letting one film run until the patronage plays out will be left in abeyance until the first of next week, when Griffith will arrive in New York from the Coast. His western studio contracts expire in June, when it is expected, will bring his entire company East to work near New York for some months. Lillian Gish, Robert Harron, Richard Barthelmew, Kate Bruce and all Griffith's players will arrive about the last of May. These pictures may be his own independent productions, since his contract with Famous Players-Lasky has only a brief time to run.

Under the repertoire plan, there will be two shows a day at regular theatre prices.

FUND OFFICIALS NOMINATED

Nominations have been made for officers and trustees to be voted on at the annual meeting of the Actors' Fund of America which will be held on May 25. The regular ticket is as follows: President, Daniel Frohman; vice-president, Joe R. Grimmer; president-elect, J. H. McCarty; secretary, Sam A. Scribner; secretary, Gus Hilly; trustees for three years, E. R. Albee, George B. Baker, Oscar Eagle, Benjamin Stern, Sam A. Scribner, Gus Hilly, trustees for three years, E. R. Albee, George B. Baker, Oscar Eagle, Benjamin Stern, Sam A. Scribner, Gus Hilly.

These trustees will be chosen for one year, 1919-20. In place of late Hollis E. Cooley, Mr. Edwin Arden has been nominated for this post.

The meeting, which will be the 38th annual, will be called to order at 11 a. m. for a business session.

HOBOKEN CUTS OUT CIRCUSES

WEST HOBOKEN, N. J., April 27.—The town council put a ban on circuses and carnivals yesterday after hearing the protests of several well-known taxpayers, which arose when permission was given to the Playground Commissioners to allow a circus into West Hoboken from which they were to receive a percentage of the receipts to be used in buying new apparatus for the playgrounds. The resolution giving the commissioners the right to permit a circus was passed by a vote of 10 to 2, with George Goldner, president of the Commission, and about half the council, opposing the coming of the circus some time next month.

The opposition appeared at the meeting of the town council and stated that such exhibitions have always proved a nuisance and detriment to the town. After hearing the complaints the council put a ban on all amusement enterprises of that kind.

FIND DONALD BRIAN'S DAUGHTER

St. Louis, Mo., April 27.—Under orders from the New York police, the daughter of Donald Brian, missing from her home at Great Neck, L. I., since April 1, was taken into custody here and yesterday Mrs. Brian reclaimed the runaway child.

The girl, who is fourteen, but appears much older, gave the address of the man who is a merry chase. Florence, who is a daughter by a former husband, three detectives took her back by patrol car less than an hour after she was located. After being a wedding ring and staying at the best hotels under the assumed name of a married woman, Brian left her home and her mother did not worry, thinking the girl did not have sufficient cash to get far. Mrs. Brian said she had the last of her money but only 87 cents when taken into custody.

With a \$150 top. Each show will run about two hours. "The Girl" formerly known as "The Chick and the Girl" will be the opening film. It is a tale of the London underworld, taken from the story from "Limehouse Nights."

This will be followed by "The Fall of Babylon," taken from "The Terrors of the Night," and "The Mother and the Law," also from "Intolerance."

There will also be a revival, "Eggs Sweet Home," "The Avenging Concerts," "The Birth of a Nation," and other famous Griffith films. "Intolerance" or comedies will be shown in addition to the feature film.

A kinescope band will play during the showing of "Broken Blossom," and there will be other features for the different films.

Mr. Griffith has been in the market for a Broadway theatre for film repertoire for some time, having considered several, but none of them, it was stated, was the Rivoli.

BRADY OPENS "THE ALIBI"

STAMFORD, Conn., April 25.—"The Alibi," a mystery melodrama in five acts, by Owen Davis, was given its first production on the stage at the Stamford Theatre, which was a story of the confessions of three persons for the same murder. The confessions are extracted from two men and a woman, each of whom is suspected, and there is, seemingly, sufficient evidence to believe that either one committed the crime.

The woman and one of the men confess, each under the impression that the other is the murderer of "Broken Blossom," and there is, seemingly, sufficient evidence to believe that either one committed the crime. The woman and one of the men confess, each under the impression that the other is the murderer of "Broken Blossom," and there is, seemingly, sufficient evidence to believe that either one committed the crime.

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LAT OFF FIGHT TICKETS

Because of what they considered an excessive top price for tickets to the Leon and Ritchie fight, the Newark Evening News, most of the ticket agencies along Broadway "laid off" buying the large number of tickets they would ordinarily have taken on for the event. The promoters set \$10 as the top price, plus the war tax. Most of the ticket agencies did buy out their lot at box office prices for the most part, except in very rare instances.

Just the same, the brokers say caused them to "lay off" was the fact that Jack Curley was not interested in the affair. Just the same, the brokers say caused them to "lay off" was the fact that Jack Curley was not interested in the affair.

Among the ticket brokers, David Marks of the United States News, and Charles Levy, of the Broadway Agency, are reported to have been the largest buyers. They took the largest lot, and Marks and Levy divided between them \$5,000 more. These brokers distributed part of the holdings in small lots to other brokers, it is said.

FLORENCE BOYD SUES

Florence Boyd, 31, "Lillian Lash," who started an action for separation through Harry Saks, has been sued.

In the April 26 alimony, Miss Boyd states that she married Clarence Willoughby Boyd in 1912, under the impression that he was a man of good character and had ample means with which to support her. This idea proved incorrect, however, the state she did not want herself forced to live at the home of her mother. She then went to Florida, she states, where he wrote her letters that spoke of supporting her but nothing more. The checks offered to never arrived, she said. In 1914, he went to Bay City, Mich. She charged, where, upon investigation, she found he was living with another woman named Lockwood. She also alleges that he struck her, and when she wired her mother for money, made her give him part of it.

Boyd is now in the lumber business in nearby states, and the application for alimony has not been decided. The couple have one child, Walter, five years old.

ROSENTHAL HAS AN IDEA

Isidor Rosenthal, the playwright, producer and librettist, who is working plans early this week for combining the two former Cohan Island attractions, "Creation" and "A Trip to the Moon," and exhibiting them in the Times Square district. He stated that he had a building in mind for the venture which could be obtained reasonably.

WALSH SUCCEEDS MOSCARY

Lawrence A. Walsh has succeeded Edwin Moscary, treasurer of the Rialto and Rialto corporation, the latter having resigned to become a legitimate attraction.

TULLY WITNESSES THREE PLAYS

Richard Walton Tully is busy writing three new plays, all of which he expects to have ready for production next season.

THREATEN TO STOP JARDON

Court proceedings were threatened last week by the City of New York, when the City appeared before the appearance of Dorothy Jardon at the concert held at the Hippodrome on April 26, when A. M. Wattenburg, attorney for the Commonwealth, stated he would stop her. She appeared at the concert, however, and on Monday it was stated that she had not been served with any injunction papers.

The singer stated, furthermore, that she had never signed a contract with the Commonwealth company.

The case is now before the court. The singer stated, furthermore, that she had never signed a contract with the Commonwealth company.

BARRY MELTON

Well known prima donna who is heading the "Lillian Lash" company, is being sued by Brown, who immediately filed for under a prima donna with a remarkable voice and person. Other members of the company are: Miss McCoy, David, Fritz, Elizabeth, Murray, Oscar Shaw, Walter, and others.

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"ITS UP TO YOU" IS PANNED

New York, Conn., April 26.—"It's Up to You," which closed yesterday a three-day stay at the Shubert Theatre, is not so popular as the verdict of the New Haven critics is upheld. The local writers agree that the only bright spot in the production is the verbiage of New Haven critics is upheld. The local writers agree that the only bright spot in the production is the verbiage of New Haven critics is upheld.

The production is panned as very ordinary, the music little better, and the staging bad. The wonder is how the piece could have gotten to the Shuberts. The show is seen, girls, sans music, sans wit, sans scenery, sans costume, and sans anything else. The production is panned as very ordinary, the music little better, and the staging bad.

There was a report on Broadway early in the week that this show had closed. The Shuberts, who had been handling the bookings, stated, upon inquiry, that they were no longer going so, and that they had no idea who was.

THEATRE LICENSE DENIED

The application of Benjamin Menachel for a license to build a theatre on the northeast corner of One Hundred and Twenty-ninth Street at Lenox Avenue, was refused last week, after a hearing at the Bureau of Licenses.

As soon as the announcement was made that Menachel would attempt to build a house here, it was expected that he would start a petition protesting against the building the grounds that negro patronage would cause a depreciation in the value of property in the vicinity of the theatre. There is a large apartment above One Hundred and Thirtieth Street. Residents state that there are sufficient theatres in every vicinity to show that there is no reason that if a theatre was built the main patronage would come from the district to the theatre.

Almost every year for several years past attempts have been made to get a license for a theatre in this corner.

FITCH ESTATE TO BE SOLD

THE ESTATE OF CLYDE FITCH, who died last week at Westford Hills, Westchester County, was scheduled for sale under the hammer last week, but the sale was postponed because of a distant relative of the late playwright a chance to come from the West and bid on the property.

As a matter of fact, the estate never belonged to Clyde Fitch, nor did the late playwright ever see or live on the property, the place being owned by his mother, Mrs. Alice M. Fitch, who acquired it many years ago, but did not live there. Clyde Fitch did own an estate known as "Katonah" at Mt. Kisco, Westchester County, which was sold a year after his death to Grenville T. Emmett.

"MARY'S ANKLE" HALTS

Rumors that "Mary's Ankle" came to a sudden halt at Kenosha, Wis., April 20, after having played the middle week for three weeks on a "commemorative" place reached Broadway early this week.

Early in April the organization found it without a manager. It is claimed, and the cast took it onto themselves to carry on. At Kenosha, however, the stage hands decided to leave the theatre, and the piece closed. The original contract for the show was signed by Hunter and Lyrl, but it is said that the organization was on the cast that he would not be responsible for the salaries. The Actors' Equity is looking into the situation.

ELIZABETH MARMURY TO SAIL

Elizabeth Marmury, who entered the theatrical business several years ago as a play agent and then became prominent as a producer of "Oh, No!" and other successes, will leave for Europe as part of Mary in the interests of the French Government. She has been aiding the K. C. for many weeks, and goes to Europe not only as the first woman producer, but also as a representative American woman who, at the request of the French Government, will be in the line of the French democracy of the women of the United States.

PALACE

The Monday afternoon audience was late in arriving and comparatively few saw Gordon and Ricca, who opened the show with a song, some later and some trick bicycles riding. The patter could not be eliminated without a bit of loss, scarcely any was got out of the riding, however; it is good, and the final trick was liberally applauded.

Stanley and Shirley, well with their eccentric dancing, but the songs were not so pleasing. Clear enunciation, which is always possible, even if one does not possess a good singing voice, would help out the vocal portion of the act greatly. "Hilda Across the Sea," the big Charles Lovenberg song and dance revue, found the third spot an easy one and scored well. Well staged and costumed, and presented by a cast which includes some excellent performers, the act furnished a fine bit of entertainment.

Charles Grapewin, supported by the clever Ann Chaney, is back at this house after a few months' absence with "The Vacation," another of the "Poughkeepsie" sketches. The latest of this clever series is the best and bristles with crisp lines and clever situations. There are laughs galore in the comedy lines, no cleanly put Grapewin. The comedienne is the ability. The whole atmosphere of the act is light and bright that even the lines, which, in other hands would be objectionable, seem nothing more than the funnier.

Clifton Crawford, startled the regulars on his entrance, for he sang as his opening number a new song in a special song called "The Morning After" which was, of course, and a brand new song was immediately sung. But, much to the regret of the season, for the clever Crawford took away with anything new, and besides, he's going to be married in a few days. So, what's the use of bothering?

"The morning after" song, with its rather decent lyrics, was sung, and he got into the house without waking his wife in the early hours of the morning in a room, and he made the most of it. After this, the old act, with the pleasing recitation, the song and dance and a new Irish recitation for the closer, ended his performance. Crawford, as usual, was a hit.

Blanche King has discarded all of her old songs and presented a repertoire of new special and published numbers. As is usually the case in acts of Miss King's, the published numbers are the better ones. She opened with a "How D'Yo Number" and then went into a special song called "Smiles Like These Make the World Go Round," which is full of her experience with a hotel maid, a manicurist and a telephone girl. "When I Come Home," "How Own" followed, and got a good hand. "Boy and Girl," "Come Home from the Boy," another song was well received, and the act ended with the singing of a new song called "These in These in Favor Say Aye." A score or more of special verse to this number, all cleverly put in by Miss King, ended the act to his applause.

Emma Hale and Lou Lockett did excellently with their act. Emma, who is Miss Hale, although not recently recovered from an illness, looked beautiful, and her partner, Lou, who is a comedian, well, also sings much better than is expected from the usual dancer, and makes Miss Hale an excellent partner. Late on the bill, the act did finely.

The Lightner Sisters and Alexander, on next to closing, did a sensational act, with some new songs and clever comedy bits. Winnie Lightner, a clever comedienne, is now featured in the bill, and she, deservedly so, for no small portion of the act's success is due to her work. All the other acts are good and are running with fine enunciation and excellent musical understanding.

Morse and Wiser, in "The Hat Show," closed the hour, and in spite of the late hour, held the audience in a grip.

W. V.

VAUDEVILLE REVIEWS

(Continued on pages 12 and 13)

RIVERSIDE

With Margaret Ford and Ruby Norton in the first half of the bill and George MacFarlane, Van and Schenck in the second, Riverside patrons are this week being treated to more good singing than is usually heard in a month.

The Pedersen brothers opened the bill and their fast and well executed routine of tricks started the show off in excellent shape. Margaret Ford, on second, scored with a big applause hit of the show with a well-learned repertoire of published songs ranging from "Someone Is Waiting" for "Someone" to "Goldie" for "Goldie." Miss Ford possesses a big, throaty voice, of long range, decidedly baritone in quality in the lower and middle register and dramatic sonorous at the top. All her numbers were received with a wealth of vocal power seldom heard in vaudeville.

Harry Cooper, with some special and published songs did excellently following the big singing of the act before him. "Friends," a comedy sketch, was the first of its effectiveness due to a too loudly played orchestral accompaniment, a fault apparent in several other acts of the evening. The comedy bit with the violin got a number of laughs and Cooper's singing of a song, "The Young Man," was well received. The act was a big applause finish. A rearrangement of the medley, cutting out of the act, was a good idea. The violin in their place some of the better known melodies, would help it greatly.

After a week's absence, duplicated their previous hit. Miss Norton was in fine voice and sang her new song, "The Young Man," with a wealth of vocal power and a wealth of vocal power and a wealth of vocal power. The act was a big applause finish. A rearrangement of the medley, cutting out of the act, was a good idea. The violin in their place some of the better known melodies, would help it greatly.

The Rainbow Cocktail, a duality costume, well put on act featuring Walter Lawrence, closed the first part. The idea of the act, while old, is well worked out and the offering is attractive to the eye. One of the girls is an excellent dancer and one or two good voices are heard in the company. Lawrence, evidently working under a queer delusion, thought the act was not heard to good advantage.

George Marxiana, with Harry De Costa in the place, closed off with one of the biggest vaudeville hits of his career. Dreyer, a comedian, in song, story and dance, was a hit. The act was a big applause finish. A rearrangement of the medley, cutting out of the act, was a good idea. The violin in their place some of the better known melodies, would help it greatly.

The Four Mortons picked the applause up just where MacFarlane had left it and closed the show with a big applause hit. Sam and Kitty's Irish humor provoked much laughter and their singing hit the mark. Martha and Joe contributed much to the success of the act, which, in a few days, will be a new act. The change of cast, seems to be running smooth today than ever.

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ALHAMBRA

The Marino Brothers, with their flying torpedo, in number one position, scored a big applause hit. The act was a big applause finish. A rearrangement of the medley, cutting out of the act, was a good idea. The violin in their place some of the better known melodies, would help it greatly.

William O'Leary, who calls himself "The Symphonic Minstrel," opened with a selection on the piano, which he followed with a budget of Irish comedy stories in which his friend McComb figured prominently. There came an Irish song which gave way to a classical selection on the piano and a song number to finish. O'Leary is a good entertainer and well deserved the approval accorded him.

"A Golf Course" Jack Kennedy has a cleverly written comedy sketch that deals with a double love story. The story tells of a young golfer who informs a widow who is with him on the links, that he has just married her seventeen-year-old daughter. The widow is indignant and tells the youth that she will at once appeal to a certain judge, a prominent lawyer, to have the marriage annulled. The judge has been in love with the widow for ten years, but has never told her so. The youth proposes and she agrees to aid the judge in his love-making project. The judge proposes and she agrees to aid the judge in his love-making project. The judge proposes and she agrees to aid the judge in his love-making project.

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George Prior was the big applause-getter of the first part of the bill. He sang a song in which he gave indications of Eddie Foy, Eddie Leonard, Raymond Hitchcock, Al Johnson, George Forman, Jimmy Dorsey, Belle Baker and Pat Rooney, the last three being given in response to a many encores.

On first after the intermission Patriotic took two encores and then stopped the show. She opened with a couple of songs. Then she sang her own song, "The Young Man," which she repeated on the violin and followed this with a violin solo. Two more songs sent her back to the stage. The work was repeated after her encore number. Miss Patricia's pleasing personality, clever violin playing and her ability to put on over always wins her recognition.

Alan Brooks, in his sketch, "Dollars and Sense," was so well timed that the audience would not permit the show to proceed until he made a certain speech, which was the best of the evening. Among the best of the comedy drama skills before the public, and is most ably supported by a woman and two men. One of them is a Japanese. The work is well supported by a woman and two men. One of them is a Japanese. The work is well supported by a woman and two men. One of them is a Japanese.

Jeannie Hackett and Harry Dolmar closed the show with their dancing act, and scored.

E. W.

COLONIAL

A program consisting of excellent singing, with splendid comedy and a dash of good music, made up an ideal vaudeville bill. From the moment Beeman and Anderson opened to the fall of the curtain at 6:35 o'clock, the audience enjoyed every minute of the show.

The pictures opened, and were followed by Beeman and Anderson, a pair of expert manipulators of roller skates, who presented an act that contained several wonderful stunts. And the comedian won added applause by taking a couple of well arranged falls. The act is speedy from the start, and their many wonderful tricks put them over for a solid hit.

Conway and Fields held down the number two spot with credit due to the work of Miss Fields, who carries the burden of the act, and put over three songs in great style. Conway works "straight" to Miss Fields, and puts over the laughs to good effect. Dave Dryer acted as piano accompanist. The act was enjoyed throughout.

Ivan Bankoff wisely billed his company that evening in his act. They are Leon Domque and Miss Phoebe. Bankoff is a past master of the dance act and has arranged to put over three songs in great style. The act was enjoyed throughout. Ivan Bankoff wisely billed his company that evening in his act. They are Leon Domque and Miss Phoebe. Bankoff is a past master of the dance act and has arranged to put over three songs in great style. The act was enjoyed throughout.

Van and Schenck, held over for the second week, again carried off the honors of the afternoon with an equally new routine of numbers. The character types offered by Van, and the ballad by Schenck made the audience applaud and buy as easily far in advance of other acts of like description.

Harry and Emma Sharrock worked fast and gathered in numerous laughs with the act of the afternoon with an equally new routine of numbers. The character types offered by Van, and the ballad by Schenck made the audience applaud and buy as easily far in advance of other acts of like description.

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Mr. and Mrs. Jimmy Barry presented their last season's hit, "The Bachelors," although they were programmed to play "The Bachelors." The Barrys were surely welcome and the comedy dispensed by them met with hearty approval.

Encore after the close of the pace of the fast moving show and their singing and dancing hit the mark. Pat is telling her story in a very interesting way. The act was a big applause finish. A rearrangement of the medley, cutting out of the act, was a good idea. The violin in their place some of the better known melodies, would help it greatly.

George N. Brown must be congratulated for his act. He is a comedian and a singer, his walking act into one of the best comedy offerings in vaudeville. With the work of the act, he is a comedian and a singer, his walking act into one of the best comedy offerings in vaudeville. With the work of the act, he is a comedian and a singer, his walking act into one of the best comedy offerings in vaudeville.

ORPHEUM

The bill this week is one that runs smoothly and should please the most critical audience.

Frank's Mule opened and garnered quite a few laughs because of the work of some of the assistants, who made futile efforts to ride one of the quadrupeds. A number of dogs and two cats were let out and added color to the offering.

Harry Laughlin and Clara West occupied the number two position with a show that included some talk, a few songs and several dance numbers. The talk was not put over very effectively, but the singing was better and the dances excellent. They started with some patter that did not go very well, then went into a song that was nicely done. A dance by Miss West was good and an eccentric dance by Laughlin drew new forth applause. A double dance went over in fine shape at the finish.

William L. Gibson and Regina Connell offered "The Honey Moon" to a sketch by Aaron Hoffman, and scored one of the hits of the bill. The manner in which the young husband subdued his strong-minded wife was an excellent bit of acting, and held the interest of the audience throughout. They received a round of applause unusual to an act of this sort, and a special cheer by Gibson was necessary at the finish.

Wellington Cross delivered some comedy talk and rendered a few songs, one of which went over very well. Cross is a clever entertainer, and knows how to obtain results. At the conclusion of his act, he furnished a big surprise. He started to recite, dramatically, Kipling's "Gunga Din." William Cross, who was standing at first, then a shot, and Cross staggered back into the wings as though hit. Gibson stepped out, bowed and Cross reappeared. The two proceeded to render some comedy talk and did a farce on a maid-maidening. The show drew laughter after laugh, but would have been better if Gibson had stepped out, bowed and Cross reappeared.

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Marion Harris went on after the intermission, boasting for the Victory Loan. With a pleasing song, she sang some catchy tunes, she scored solidly and stopped the show when she refused to respond to the demands for an encore. Miss Harris is possessed of a pleasing personality, has a good voice, and is an excellent offer to live up to her all-time title, which names her "Syncope-ette, Schilling-Glee."

Kate Elmore and Sam Williams won favor with a number of gags and stories. The troupe member who was moved in a manner that won laughter, and Williams did all that was required of him. The talking could easily be strengthened to advantage, however, as a great many of the gags have been heard quite frequently.

Bernard Granville cleaned up with his song and talk offering. Granville is an excellent comedian, and his act was a delight. On this occasion he was rewarded with a round of applause that was remarkable overture.

The Vivians, Harry and Ada, closed with a Shakespearean act that held the crowd until the middle of the show when they left to share. The male member told a number of funny stories, some old and some new, and helped round off the evening. The usual routine of shooting was offered.

T. S.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

ROYAL

The Sensational Gerards opened the bill with their strong-man act.

Nedie Leiding, one of the big hands of the first half with his mystifying card stunts. He started with a few flimsy tricks, and immediately was the house. Many in the crowd were heard to gasp "Ah!" and whisper to their neighbors, "How does he do it?" when card after card disappeared into the hands of young men who came up from the audience. Sylvia Jason and William Haig scored on the rise of the curtain, with their pleasing personalities. This couple have an act that is delightful to watch. From the "book of Vaudeville" they rendered a dandy variety of numbers, all of which drew a big laugh. After the opening song about the book, each took out a small baby grand, and, unable to match, the size of which may be seen in toy shops. On them they rendered a number of songs to tunes young children like to play before he knows what an octave is. A burlesque, delivered in a clean manner, on different kinds of the street, was a highly entertaining comedy bit, while a few songs and dances made up an offering of which the house could not get enough.

Dickinson and Deagon kept the standard of Vaudeville high with their act. Dickinson had set, and took a big hand. Miss Deagon is a pleasing "kid" comedienne, and Dickinson's delivery was very well done. Both are capable of handling better material than they could get some to match their abilities.

Ed Gallagher and Joe Rolley closed the first half with a good offering of "What's new." The team handled their comedy material well, and the harmonica jangle was a good touch to the act. Gallagher. A little new material in the other part of the act would be acceptable.

Miss Daisie and company, with M. Constantine Kobleff and Ed Janis, found the going easy in the first spot of the second half. Dancing acts as a rule, will find this house hard heading, unless they have a bit of jaw in them. Miss Daisie's act was balanced evenly enough to go over for a big hand. They started with a toe-dance, with Daisie, Kobleff and Janis, and then went to a dancing act. Daisie's act was balanced evenly enough to go over for a big hand. They started with a toe-dance, with Daisie, Kobleff and Janis, and then went to a dancing act. Daisie's act was balanced evenly enough to go over for a big hand. They started with a toe-dance, with Daisie, Kobleff and Janis, and then went to a dancing act.

James Watkin, assisted by Rex Story, opened the second half with a comedy offering on just such acts as Mme. Daisie's. Watkin does a "Nance" all through the offering, and Story takes the part of an Englishman, except in one of the dances. Watkin's makeup is a riot and he plays his part in a really provoking way. The dancing, however, is vulgar. One of the dances, especially, was a male impersonation, and Story, as the male assistant, is distinctly indecent and resulted in coins being thrown at them and some of the house. Others in the audience kept up an insistent applause.

Dolly Connolly and Percy Wehrlich scored high with their song cycle and were the best of the second half. The act of Miss Connolly rendered for the first time a new number written by Wehrlich. This act was a success, and it was to be a dandy ballad and went over well.

Kenny, Mason and Scholl closed the show with a good offering of songs and dances that were thrillers. The boys worked hard and deserved better than they received. The act was in line with the act that stayed gave them a generous hand.

G. J. H.

FIFTH AVENUE

Kartell opened to a capacity audience and sent the show off to a fast start. Another personality, the wife, Kartell appears to be almost in a class by himself. The stunts which he does are novel and difficult. His personality helps him with his work, all of which is capably done. Kartell uses a bicycle stunt to close. While the feat is not an easy one, it is not his most spectacular one and he should conclude with one of those which he does earlier in the act.

Lieutenant Harry Barry and Miss Weir offered an act that included comedy talking, singing, bantering and juggling. Barry is a versatile chap and knows how to do a number of things. The turn is one that he will hold attention.

Anderson and Burt presented a little sketch, which has many possibilities, and which would do much better if they enunciated more clearly. They perform ably, have personalities that are of material aid, but the delivery of their songs is at various times hurried and somewhat indistinct. The story deals with a wife who is too much for her husband. Mrs. Burt decides she has been too tender and tries brutal treatment. He responds to it, and is well, where she is concerned, she will be a suffragette in the future. Anderson seems to be just ripe for a vaudeville act, and his delivery is a fine blend of his wife's, which has been played successfully with success. This one is a good example of it, it should also be able to win favor with a few small sections.

Mabel Burke won applause for her rendition of an animated song, and when she sang a short song, she was very lightly on topics of current interest, was dashed on the screen.

Brown and Dean, a man and woman song and dance act, had an easy spot and were fairly well received. Evans was troubled with a slight cold, but performed creditably nevertheless. His girl partner danced, while he both sang and danced. The offering as it is lacks dash, perhaps a lively song number would help.

Bernard and Duffy shimmied their way through a song and dance act, and about with a will, while Bernard worked at the piano. The more Duffy wiggled about the better she seemed to like it, and when they departed the applause was uproarious. A number of jumpy melodies were put over with the pronounced vim, vigor and vitality, and they scored the big bit of the bill, stopping the show. Duffy was well liked, and the crowd, at the conclusion of his act, when the loan drive was going on, he stepped out, helped along the cause.

Ray Fern and Marion Davis, in what was billed as "A Nightmare Review," were well liked. Duffy again stepped out during the act and helped with one or two bits. When the curtain was rung down on him, he was taken for a walk, and working on and Duffy hidden in two, the crowd applauded and he must have taken the hint, for he allowed the performance to go on in peace after that. Some dancing and comedy was rendered, and it went over well.

The Stanton's had the next-to-closing spot, a difficult one on this bill, but made the best of it. "The Eyes of the Boy of America" did well with some patter, dancing and slapstick comedy. It would be a good idea to have some of the songs. They have good voices, as was demonstrated when they rendered a few short songs.

Bobby Heath's Review in the wind-up of the audience in until the finish. Five minutes before the show is in line with the act, which was well received here.

T. S.

AMERICAN

Kinszo, a Japanese juggler, opened the show with a fine act, and it was clear he delivered well. The act for the most part consists of keeping a plate running on the edge of a table, and doing the same with a half dollar piece. Kinszo kept the house laughing with a few remarks while he was doing his juggling. Kinszo has personality and knows how to take advantage of it.

Ed and Clara Smith gave a fair account of themselves with their dancing. Their comedy, however, is all mildewed and is sorely in need of new gags. They closed the act with Kramer and Morton's Jewish comedy, which did not go over very well here.

Gray and Graham offered a fair comedy and instrumental act. They used a special setting on board a ship bound overseas, where the lady member of the team takes the part of an actress who is going over to entertain the soldiers. After the opening patter, she offered a "Salvation" number, which took a big hand, and the rest of the offering consisted mainly of selections on an instrument that was a cross between a saxophone and a besoon, a trombone solo, a number on the bagpipes and finished with haunting horns.

Gray and Graham gave a four way going with a "rube" offering. A few of the gags are rather crude, and most of the act is in the nature of a farce, but they delivered could have been put over for much better results. They closed with a song, which was a fair offering, but dead, but one of the team displayed fair juggling ability.

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G. J. H.

McVICKER'S

(Chicago)
Maze King opened the Majestic bill with a series of national dances, which are highly popular. Westony rendered classical selections on the piano in a masterful manner. The act was accompanied by a piano and was forced into a speech.

Santos and Hayes proved the screaming hit of the programme. Their comedy is clean and refined.

Cressey and Dane, in "The Man Who Nominated," a rural skit, entertained and proved a breezy portion of the program.

Elizabeth Murray was hailed in glorious style and reciprocated by singing in her usual manner. She is the same comical queen of old.

Will M. Cressey again appeared, telling the comical side of life "Over There." He and the audience screaming. His pathetic recitation proved a good away.

Harry Green and company won much laughter with his comedy act, "George Washington Cohen." Scoring tremendously.

Clifton was instantly recognized as an artist of merit. His female impersonations are artistic and his gowns wonderful.

Josephine's Olima company closed with a display of skill and grace, proving a lively novelty for this position.

H. F. R.

MAJESTIC

(Chicago)

The Smetits Sisters opened the performance at McVicker's with a well arranged routine of wire stunts that found instant favor.

Alvin and Alvin, with their eccentric singing, dancing and some well chosen comedy talk, came in for a goodly round of applause.

Ti-Ling Sing, Chinese violinist, proved a master musician, and found many admirers among those in attendance. His repertoire was well selected.

Joe and Porter, with a comedy sketch, kept the audience completely laughing. They acted the skit capably.

Zomator and Smith accomplished daring feats on the triple bars, winning hearty applause at the conclusion of each trick. They work fast and find time, and up to the minute.

Ryan and Riggs offered singing, talking and piano playing, proving a delightful variety. They are a breezy duo, and up to the minute.

Green and Pugh practically paraded the bill with their remarkably trained voices. Each makes a splendid appearance and possesses a pleasing personality. They are among the leaders of colored singers in this division of vaudeville.

"That Melody," a well staged girlie tableaus, showed the performance with singing and dancing of the entertaining brand. The act is well staged and was well received.

H. F. R.

HARLEM OPERA HOUSE

(Last Half)

The Two Ladies opened the bill with an acrobatic act. They offered a number of tumbling and handspinning stunts, some of which were thrillers, and received a fair share of applause.

Lieut. Charles Winston needs a little more work to his vaudeville. Reviewed under New Acts.

Joey and Lewis took out one of the biggest hits of the bill with their singing and dancing. Joey's eccentric dance is a dandy, and Miss Lewis makes a very pleasing comedienne.

La France and Kennedy found it easy going with their black-face comedy. They were a sight to see in their house laughing. The act gets a few new gaps.

Singer's Midgets are the main attraction. They are some all the delight of the crowd with their material. The bit from "Sinhad" is excellently done and the principal a riot of laughter. The scene of military scene made a dandy finish for the offering.

G. J. H.

VAUDEVILLE REVIEWS

(Continued from page 9 and 10)

METROPOLITAN

(Last Half)

Jack and June Laughlin opened the bill with a singing and dancing offering that was the factor and brought them an encore. The man opened with a song and went into a soft shoe dance. He was joined by his partner, and they did a double dance, which was a blend of the modern cabaret style and the old-time valets. This was followed by another song by Laughlin and then a jazz dance by the team. Another song by the man led up to a dance.

Back and Stone opened very quietly, starting in a way that gave the impression they were about to do an acrobatic brother act. One of the team laid on a mat on the stage and reaching out his hands as though a hand-stand were intended to follow. His partner then made a move as though about to make a half somersault, but instead sang a few bars from a "Pagliacci" number, at the close of which his partner joined him in a popular number. The boys rendered six numbers all told, four together and two solos, and put every one out. Probably the song that brought them the biggest hand was one about prohibition. The boys work in London, give a lecture on the performance and well earned the encore to which they responded.

Harry Ewert and company, two men and two women, were seen in a sketch which told how a supposedly poor Jew turned out to be rich. The skit made a few laughs, but the relationship before he discovered him to be rich. The skit made a few laughs, but the relationship before he discovered him to be rich.

Diamond and Brennan, man and woman, opened with a song and dance. The man followed with a song which gave way to dialogue. Then came a song by the woman and a song by the man. The latter in a capital limber-jointed eccentric dance.

The Roma Troupe of acrobats, six men, closed the bill and won applause for their work.

E. W.

EIGHTY-FIRST ST.

(Last Half)

Lola-Cardier and Company opened the bill with a dance revue scored very nicely. The company consists of three girls, all of whom do top dancing, and one man. The dance is fairly put on and improved upon a good deal. It would also help the act for the girls to get new dancing stunts.

Franklin, a comedian, appeared as the appearance they furnished was anything but neat.

Eston and Elaine started with some comedy that set a fast pace, which they kept. The tongue "bit" put over in a dandy comedy manner, but it ran a bit too long at this house.

Franklin, a comedian, appeared as the appearance they furnished was anything but neat.

Charles Olcott, doubling at the Alhambra, opened in the second half following the first act. He was a comedian, a travesty on a comic opera, one of the cleverest pianologues in vaudeville. His eccentric dancing sent him off to the bit of the bill.

"Crosby's Corners" closed the show with their singing and dancing. The act was not as well as usual, as there was considerable discord.

G. J. H.

TANGUY OUT OF PALACE BILL

Eva Tanguy was forced to leave the bill at the Palace last Friday. Marie Dressler substituted.

VICTORIA

(Last Half)

Margot Francois and partner proved to be an entertaining acrobatic duo in the opening act. They were a pair of dancers who also sang. Their singing ability was hardly sufficient to charm a discerning audience, but their dancing will always count in their favor.

The Great Howard is no greater than a number of other vaudeville performers who have adopted ventriloquism as a means of entertaining. His surroundings, representing a Red Cross station in war zone, are decidedly more distinctive than the gas he foists on his mark.

Howard's act is a good one, though he would shorten his act and eliminate some of the "bells" and "dances" from his gas. His performance would be much more worthwhile. Just the same, he was well liked by the audience here.

Alfred and his partner, who played the dulciana, accompanied by Joyce Albert on the piano, scored the home who will never forget the enthusiasm aroused by their musical efforts. Vertkamp is a violinist who will never forget the enthusiasm aroused by his playing on the concert stage, but his playing on the vaudeville stage adds something to the act.

Carl Rosini is a magician. He is assisted by a shadowbox who handles his appearance by blowing into reeds. There is nothing particularly mystifying about his act, but it is a good one, and the two female assistants help to make the act one of the common-sense and interesting closing turn.

M. L. A.

PROCTOR'S 23d ST.

(Last Half)

The first few acts on the bill had to struggle against a loud banging in different parts of the house which the manager did not stop. Especially through the first act, when Jack Morrissey and Co. were on, was the banging and hammering considerably going on. Morrissey's control of the act did require absolute control of the act, and several times he found it necessary to yell at those hammering. He was a good singer, and a big hand.

Berk and White offered a number of dance novelties. The boys present nasty and a few of the best. They were a good act and they can play.

George Beane and Co. went over for a big hand with their sketch. Reviewed under New Acts.

Marie Russell, assisted by a violinist in the orchestra, offered a song act, and was not permitted to leave without an encore. Miss Russell was a "taller" make-up, and has a variety of good songs which she sang well.

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PROCTOR'S 125th ST.

(Last Half)

The Seebachs opened the bill with their bag-punching act. They came to the work well and know how to hold interest. Chong, a Chinese boy, offered a pleasing singing and instrumental act. New Act. F. L. Skau was taken out after the afternoon performance as his act did not fit.

Lieut. Harry Berry and Miss Berry got over mainly because of Berry's satire. The act has a few good points, but the offering, as a whole, lacks life.

Chas. Williams went over, though how he did it was a miracle. New Act.

Dan Mason and Company offered a pleasing comedy sketch. Reviewed under New Acts.

Raymond and Raymond gave a very good account of themselves with a new act. The boys offered the jockeying for the encore at the end of the act. Their numbers are all dandies and fairly well rendered.

Irving Prince and her partner, who is not billed, although the comedian found the going easy with their comedy skit. The dancing is good and the other material well liked.

Fred Dyer, although he may have been excellent as an instructor for the boys in the act, was not quite deserving of the enthusiasm aroused by his playing on the concert stage, but his playing on the vaudeville stage adds something to the act.

Alfred and his partner, who played the dulciana, accompanied by Joyce Albert on the piano, scored the home who will never forget the enthusiasm aroused by their musical efforts. Vertkamp is a violinist who will never forget the enthusiasm aroused by his playing on the concert stage, but his playing on the vaudeville stage adds something to the act.

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CHICAGO NEWS

STAGE WOMEN'S WAR RELIEF
OPENS DRIVE FOR \$1,000,000

Benefit Performance at Studebaker Theatre Planned for Friday Night, at Which Many Theatrical Stars Will Appear.

The Stage Women's War Relief has started a drive to raise \$1,000,000 for women to be used for hospital beds for soldiers who have been wounded while in service overseas and are now convalescing in Chicago.

The first of a series of theatrical benefits is to take place this Friday night at the Studebaker Theatre. Those in charge of the performance are Mrs. M. H. Singer, chairman of the arrangements committee, Mrs. Mary Kooling, Mrs. George Nevins, Mrs. Norma Pierce, Mrs. Gertrude Haynes Flint, Mrs. Antonio Froelinger, and Mrs. William J. Giff.

The following players have specified their willingness to appear at the benefit: Frances Laramore, Guy Bates Post, Ruth

Chatterton, Ethel Scheff, Frank Craven, Walter Hampden, Kathleen Connolly, The Oandinos, Elizabeth Murray, Crystal Herne, Will Morrisey, Chesley and Dayne, Clarence Nordstrom, Keith, Reginald Denny and Company, Charles Cherry, Bertha Kalich, Patricia Collings, Willette Kershaw, Edith Hall, Emma O'Carroll, Elizabeth Brice, Lon Haskell, Joan Peers, May Boley, Faye, Taylor and Faye.

Invitations to the benefit have been sent to society throughout Chicago and the suburbs. It is expected that the wealthy people who accept the invitations will forward large amounts in payment for their tickets which will greatly augment the receipts taken in the box office.

CHRISTY SUCCEEDS LEASON

Wayne Christy, for a number of years general traveling representative of the Gus Sun Circuit, has been appointed book agent of that circuit, succeeding Leason, who recently resigned. He will be located at Springfield, O., the headquarters of the Gus Sun Circuit. Leason, it is said, is going to New York, where he will become an agent.

THEATRICAL FLOAT, "SHOCKING"

Showman presented a shock to the timid population of the city on Monday when the official Victory Loan parade was held. A float representing the theatrical business was named "Shocking" and the girls, who were given a "September Morning." A complaint was filed, with the result that the float was ordered out of the line.

BERG HAS AN IDEA

It is reported that D. M. Berg, a local producer of note, plans to inaugurate a policy of burlesque or travesty at the Playhouse, on Michigan avenue. The Playhouse recently proved successful with "The Overland Express." The new venture will be on the order of the Weber and Fields idea of some years ago.

IRVING YATES GOES EAST

Irrving Yates, of the Earl and Yates Agency, has gone to New York City to secure new material for next season. He will remain absent for at least three weeks. During his absence, bookings will be handled by Lew Earl.

PANTAGES MANAGER IS HERE

Frank Newman, manager of the Pantages Theatre of the Salt Lake City, arrived in Chicago Saturday and will remain here, returning West with Alexander Pantages, as well as he completes his business in this vicinity.

PROGRAM PUBLISHER IS HERE

Clyde Riley, founder of the Riley Program Company, publishers of program for all leading local theatres, has seriously injured at his home here. Very little hope is held out for an immediate recovery.

FRINT GEORGE REHEARSING ACT

Frint George, general traveling representative of the Western Vaudeville Managers' Association, is rehearsing a twelve-piece vaudeville act, which will shortly be produced in Chicago.

DROPS VAUDEVILLE PROGRAM

The California Theatre has eliminated the vaudeville act, "Yes or No," next week's offering of straight moving pictures.

STOCK AND REPERTOIRE

POLIS WATERBURY COMPANY
OPENING AT THE STRAND

Cast Includes Many Capable Players, Headed by Harry Bond and Ottola Nesmith, and Is One of the Best on the Circuit
"Daddy Long Legs" Is Opening Play

WATERBURY, Conn., April 28.—The company of Polaris Waterbury has completed the company of Polaris Waterbury will play a summer season at the Strand Theatre, opening next Monday in "Daddy Long Legs."

The company is made up of well-known players and is the best organization ever seen in this city. Harry Bond is leading man and Ottola Nesmith leading woman.

Frank Lyons and Edith King will play juveniles and Walter Scott Weeks will do the leading man.

Grethen Sherman is second woman.

BUHLER CO. CLOSES MAY 3

PATERNON, N. J., April 28.—The Richard Buhler Stock Company will close next Saturday a season of twenty-three weeks at the Lyceum Theatre with "The Third Party" as the bill. The season has been good spite of the after-effects of the "flu," which lasted for some time after the theatres were allowed to open, and the cast which played "The Third Party" and all kinds. Among those closing with the star are Ernestine Wolcott, Hazel Miller, Louise Orendorf, Lloyd Sabine, Fred Glinney, Charles Canfield, Paul Dresser, Carl Norman, and the Commendatore.

The house will play a few more shows before it puts up its shutters for the season, "The Wanderer" being an early booking.

MONTREAL TO HAVE CO.

MONTREAL, Can., April 28.—Harold Hervis will put a summer stock company into the Orpheum Theatre, opening May 12 with "The Best."

The company, which Manager Hervis has engaged through the Pauline Boye Office, New York, includes David Herbling and Margaret Knight, leads: Maurice Franklin, Carl Giltis, Hal Muma, Fred Brown, Louis Wolford, Rita Davis and Helen Berendorf. Walter Clark Bellows will be stage director. This is the first stock here for two years. Manager Hervis is in New York selecting a list of plays.

SIMON IS BUSY

CINCINNATI, Ill., April 28.—Ward Simon, one of the best producers of stock companies, is organizing a number of productions which will travel throughout this section of the country under his name. He has three companies now in rehearsals and will open the first late this month. J. G. Coon is in charge of all rehearsals.

SMITH BACK FROM WAR

Billy Wilson Smith has returned from France, where he was in the service of Uncle Sam with the 35th Division. When the United States entered the war he was a member of the Chase-Leiter Stock Company, which organization he left to enlist. He left last week for the West.

SIGNS FOR BELGARDE CO.

New Bedford, Mass., April 28.—Fred Hennessey has signed with Belle Belgarde for her summer stock at the Strand Theatre here. Rehearsals begin next week and the company opens on May 12.

JOBING IN HARTFORD

HARTFORD, Conn., April 28.—Jack Doty, Richard Webster, and Herbert Obesky joined the Pull Stock Company this week. The company will play "Yes or No" next week's offering.

Harry Fisher, comedian; Frankly Munson and Jessie Brink, characters; Thomas Wallace is stage manager.

William Blair is the stage director and, under his supervision, the company started rehearsals today.

The scenic department is in charge of Maxie Tuttle, who is in luck on the paint frame, while B. L. Boyce, house manager, is putting the front of the house in shape for the opening.

The plays for the opening weeks of the season include "A Bitch in Time," "De Lone Anale," and others of the lighter kind.

WILL OPEN IN PORTLAND

PORTLAND, Ore., April 28.—C. B. Everett will place a musical stock company at the Alhambra Theatre, a dramatic organization as he has for several seasons. The company, which has been known as the Matt Green offshoot, New York, includes Mabel Wilber, prima donna; Henry Coote, tenor; May Wallace, George Nathan, Edna Turner, Oscar Fennell and Ben Mulvey. Ross Mobley will be musical director and the company will open on June 8 in "Sweethearts."

LEASES RALEIGH HOUSE

RALEIGH, N. C., April 28.—John Morefield has leased the Strand Theatre for a period of five years and will keep the house open all summer, playing stock companies exclusively. The first booking was the Pickett Stock, which opened last Monday for a "week's" stay and is playing to good business.

The Strand is one of the handsomest theatres in the South, is thoroughly up-to-date and has a capacity of 800.

CLEVELAND OPENS JUNE 2

CLEVELAND, O., April 28.—John Dillon, Robert McLaughlin and F. Ray Connor will open their Colonial Stock Company here on June 2 with "Happines." The company, engaged through the Packard Theatrical Exchange, includes: Robert Adams, through whom the company is being managed; George Leflingwell, Nina Sibley and Margaret Rohand. Cecil Owen will be the stage director.

JOIN DEMOND CO.

PHILADELPHIA, April 28.—Jack Winslow, leading woman; Reva Greenwood, ingenue; Jack Leslie, second business; Charles H. Hays, comedian, and Geraldine Russell, general business, are recent additions to the Mac Desmond Players at the Orpheum Theatre, Germantown.

DURKIN CO. OPENS JUNE 21

SCOTTSDALE, Ariz., April 28.—James Durkin will open his summer stock season here on June 21. Among the players enlisted are Zella Curson, Virginia Pemberton, Ella Lloyd and Florence Coventry.

DOYLE SUCCEEDS ALBION

James H. Doyle has succeeded Louis Albion as stage director of the Liberty Theatre Stock Company, Station, Staten Island.

SWEET GOES TO MINNEAPOLIS

MINNEAPOLIS, Minn., April 28.—Geo. Sweet opened with the light opera company here in "Sweethearts." Florence Webb is prima donna.

PANTAGES IS DETERMINED

Alexander Pantages is still in Chicago and announced last week that he will stay here until he secures a site for his new local theatre. If he has as much success as Al Gille, of the Pantages staff, has arrived to take charge of the New Peoples Theatre, and will remain in the city, the relinquish his charge of the house to a new manager, to be appointed at a later date. Mr. Pantages has been managing the house since it opened a few months ago.

GETS BAD FALL ON STAGE

Dorothea Morris, of the dancing team of Lill and Morris, is in a hospital suffering from injuries received while playing the Logan Square Theatre last week. She will be discharged for life.

The act was concluding its part of the performance, which comprised a dangerous swinging bit. Her partner allowed her to fall and she received a gash in her chin which measured six inches.

MANAGER IS DIVORCED

Benjamin M. Gironz, theatrical manager, is alleged to have broken faith with two women who loved him. One was his wife of thirty-four years, Mrs. Ida Gironz, who divorced him last Friday. The other was "Chloe Baird," a Chicago actress, who loved Gironz more than her own life. The case was heard before Judge Hopkins. Mr. Gironz has been married thirty-four years.

"PRINCE THERE WAS" COMING

"A Prince There Was" is scheduled to come into the Oltan Grand Opera House on May 12 with Grant Mitchell in the stellar role. Mr. Mitchell was popular in "A Tailor Made Man" when that attraction played the Grand.

ED. LANG IS BACK

Ed. Lang, globe trotting agent, has returned to Chicago and has leased a suite of offices in the Baltimore building, where he will conduct a foreign representation office for European theatres. Lang some years ago was prominently identified with the theatricals in this city, but closed his office in order to take up his business in foreign countries.

GET ILLINOIS FOR FILM

The Lenox Producing Corporation last week made arrangements with Klaw & Erlanger, whereby it will produce a motion picture play by J. Barry, will be presented at the Illinois Theatre, opening May 5. The picture is "The Betrayal" will be exhibited in New York.

WANT ROYALTY ON BURLESQUE SHOWS

WRITERS TO COMBINE

Authors and composers of burlesque shows want to discontinue the practice of writing shows and receiving a fixed sum weekly from producers for their labor and hope to inaugurate a royalty basis plan.

It became known last week, when a number of the leading authors and composers of burlesque shows attended a meeting held at the Hotel Somerset on Friday night, where plans were formulated looking to a definite course to pursue in the matter.

Also present at the meeting was a prominent theatrical lawyer, who was retained to form a protective association in which, it is said, the members present at the meeting will join.

The tentative plans, it was reported, call for an association to which claims will be presented. The association will in turn pass upon the fairness of the claims, after which, as amended, they will be presented to the producing managers. Should the producing managers fail to accede to the demands of the writers, the association will try to control the creative market.

The royalty basis outlined at the meeting calls for a guaranteed six per cent, starting with three per cent of the gross, and rising to a maximum of six per cent, the percentage being divided equally between as many writers as have had a hand in the composition of the show. The minimum percentage is to be deducted from gross receipts up to \$2,000; beyond that amount and up to \$4,000 the rate is to be five per cent, and on everything over \$4,000 the maximum rate is to prevail.

EPSTEIN OVERHAULING HOUSE

Louie Epstein was in New York last Saturday and announced that his new Majestic Theatre in Wilkes-Barre, which will play the attractions of the American Burlesque Circuit next season is now undergoing a complete overhauling.

A new and larger stage will be installed, as well as new dressing rooms. An electrical contract has been signed for a large electric sign on the front of the house. Epstein and his partners are spending \$25,000 on the house, it is said.

The Majestic will be a week stand, and the management will cater to lady audiences.

COMEDIAN IS MARRIED

Harry Duncan, comedian with Irwin's Big Show, and Viola White, of the vaudeville team of Blue and White, were married in Utica. Al. Williams was the best man and Alfaretta Symonds the best maid.

A dinner was arranged on the stage of the Lumbert Theatre, that city, by Charlie Cholley and Gus Crickshaw, which all the members of the company attended.

PICKS STOCK CO. CAST

The following people have been engaged by Fred Starr for summer stock at his Star Theatre, Brooklyn. Head Stunt, Maudie Rockwell, Dolly Sweet, Josephine Sabal, Violet Pearl, Jack Ormay, Russell Hill, Mack Turner and Gus Crickshaw. There will be twenty-four girls in the chorus. Sutton will produce the shows and carry the numbers. It will open May 12.

WILL MANAGE COOPER SHOW

Doc C. Livingston will be the manager of James E. Cooper's burlesque show next season.

ENGAGE CAST FOR STOCK

Strouse and Franklyn have engaged the following principals for a summer stock to open at the Howard, Boston, on May 20. Billy (Grogan) Spencer, Fred Binder, Harry Van, Harry Corrie, Dick Maddox, K. Klavits, Anna Armstrong and Mae Barlowe.

There are several more who will be engaged shortly.

SIGN FOR DETROIT STOCK

Jimmy Cooper, representing Sam Levy, signed Chas. Fleming last week for summer stock at the Cadillac, Detroit. Fleming is a young juvenile playing at the Pekin. It will be his first appearance in burlesque. He is also signed to go with Levy's show on the American Circuit next season. Cooper also signed Brad Mitchell for summer stock.

BURTON GOES WITH KAHN

Bob Kahn has engaged Joe Burton to open at the Union Square on May 25. He will replace Billy Spencer, who opens that day in stock at the Howard, Boston. Harry Stepp will open at Kahn's Union Square on June 2. He and Burton will also be engaged for the Kahn Stock Company.

SUE MILFORD IS RECOVERED

CHICAGO, Ill., April 26.—Sue Milford, who was the Grand Toots of "Punch and the Pirates" six weeks ago, in Buffalo, on account of a nervous breakdown, is reported to be recovered. She has been re-engaged for next season, as has John Block, who will produce the book and do an eccentric straight.

CLOSAS AS AGENT

PHILADELPHIA, Pa., April 26.—Harry Morrison closed his long time as agent of the "Midnight Maidens." He will handle the press department for the Oceanic Exposition shows for the summer. Also, he will manage Harry Hastings' "Kewpie Dolls" on the American Circuit next season.

QUITS TO JOIN CIRCUIT

CHICAGO, Ill., April 26.—Walter Van has closed a season of 138 weeks with the Irons and Clarence Burlesque stock company at the Haymarket Theatre in this city and has gone East to join the Ringling Brothers-Burman & Bailey Circus for this season. He will do side riding.

ESTELLE COLBERT MARRIES

Estelle Colbert, last season in burlesque, but this season with the "Kiss Burglar" Company, was married on April 18 to Captain M. R. Adler at Camp Alexander, Newport News, Va. Her show closed last Saturday and she has left to join her husband.

STAR TO HAVE WRESTLING

Arrangements are being made with George Bothner whereby that well-known wrestler will stage wrestling bouts every Tuesday and Friday night at the Star Theatre, Brooklyn, for the remainder of the season. Two bouts will be given each night.

MOYNIHAN PROPERTY SOLD

The building at 100 Flatbush avenue, next to the Casino Theatre, Brooklyn, in which the late John Moynihan had his café, was sold last week by a representative of the Real Estate Estate. The price paid was \$44,000.

POWERS GOES TO WHITE PLAINS

Jim Powers has accepted the management of the Palace Theatre, White Plains. He will take the house next Monday. It plays combination.

AMERICAN HANDS OUT MORE FRANCHISES

SHOWS STARTING TO CLOSE

General Manager George A. Peck reviewed the franchises last week for those shows on the American Burlesque Circuit that had been laid on the table at the last meeting.

The franchises reviewed were Frank Law's "Aviator Girls," Joe Oppenheimer's "Broadway Belles" and Strouse and Franklyn's "Pirates."

Since the last meeting of the circuit, franchises for those shows have been awarded to Robert E. Deady, of the Trocadero, Philadelphia, and Clarence and Irene, of the Haymarket, Chicago. These are new franchises. Jack Perry, this season's manager of the "Jolly Girls," has been engaged by Deady to produce his show. Perry will also manage the "Pirates."

The season of the American Association is nearing its close. This week will find a new show, the "Innocent Maids" at the Casino, New York, and "Punch and the Pirates" at the Gayety, Louisville; the Orientals at the Trocadero, Philadelphia; the "Anne Girl" in Columbus; "Blue Birds" in Scranton; "Mile a Minute Girls" at the Star, Brooklyn; and Dixon's "Big Revue" at the Olympic, New York.

Next week will see the closing of the "Social Follies" at the Star, Brooklyn; "The Girls of the Grand Old World" at the Gayety, Milwaukee; "World Eastern" at Star, St. Paul; "Paris By Night," Empire, Hoboken; and the "Americans" at the Gayety, Brooklyn.

Most of these shows were to play supplementary time, but they have decided to take the best to close at the earlier date.

TAKES KINNEAR'S PLACE

Thomas Robinson, a juvenile, went into the "Merry Ringers" last week. He took the place of George Kinneer, who was stricken blind, and was placed by Roehin and Richards.

SOLLY WARD GOES INTO ACT

Solly Ward, featured with "Blotch" Cooper's "Reckless Girls" will be the next season in a big girl act in vanguard under the management of Lewis and Gordon.

EARL KEAN CLOSSES

Earl Kean closed at the Folly, Baltimore, last Saturday after completing a ten weeks' engagement there and at the Folly, Washington.

CRESCENT CLOSSES SEASON

The Crescent, Brooklyn, closed last Sunday night. It closed after announcing that the house will re-open shortly for the summer with pictures.

REDINI SIGNS ANOTHER

Le Salbia has been engaged by Jean Bellini in place of Minnie Amato for the summer run at the Columbia of his "Peek-a-Boo" company.

NATIONAL CALLS MEETING

PHILADELPHIA, Pa., April 28.—A meeting of the National Burlesque Circuit has been called for Tuesday, May 6, in this city.

MOLLIE WILLIAMS HAS GOOD SHOW AT THE COLUMBIA

Mollie Williams and her Big Show are "it" around the Columbia this week. Miss Williams are "it" around the Columbia this week. Miss Williams are "it" around the Columbia this week. Miss Williams are "it" around the Columbia this week.

Miss Williams "greatest" heretofore program starts, and the manner in which she does so shows her to be a great deal more than she just will herself to show in the audience and they cannot help liking her. She is a comedian that pleasing but progressive way reveals. She is an artist and shows it in all she does. In fact, when she is on the stage she is always the center of attraction. The contentions she displays are original and very pretty and she makes many changes.

Leon Cooper, doing an excellent comedy role in the first part with his low-comical clothes, did very well. His face in the second part was his best, however.

Two Burns, doing his "nice" character, shared the comedy honors with Cooper. His style of work was liked. The comedy efforts by these two differs from any we have seen before in the way of the story and "quintessence."

Frank Lucy is doing a juvenile straight. He is a good thinker and has a pleasing singing voice. He dresses well and is a nice man.

Billy Williams plays several comedies, playing very nicely with each. His singing voice is fine. He dresses well and is a nice man.

Ruth Harrington, a blue looking prima donna, does a very nice act. She dresses well and is a nice man.

Evolution, a comedy duo, and rather comically, carried the audience home successfully. They were very nice and their scenes were very good.

Francis Burns and his "nice" character, shared the comedy honors with Cooper. His style of work was liked. The comedy efforts by these two differs from any we have seen before in the way of the story and "quintessence."

The "Punch" with a "car" bit showed very well in it.

A dandy singer and dancing specialty was offered by Purcell and Minsky. Their one number went over big and fine. Their act followed pleased.

The operatic number offered was "The Girl of the Year" by Mollie Williams, Harry and Burns was well liked.

The "Punch" with a "car" bit showed very well in it.

Mary Anna, Lucy and Minnie Burns brought out a comedy number.

Horns put over a prohibition restriction was followed it with a song.

The "Queen of Hearts" with the "Punch" with a "car" bit showed very well in it.

The "Punch" with a "car" bit showed very well in it.

In the second act several specialties were offered. Lucy and Mollie Williams sang well together and pleased.

The "Punch" with a "car" bit showed very well in it.

Miss Williams followed with four numbers in a comedy act. She was very nice and her costume for each number, making the act very interesting.

The "Punch" with a "car" bit showed very well in it.

7-11-7

Seven Eleven Seventh Avenue

(A Stone's Throw From the Palace Theatre)

FEIST'S PROFESSIONAL STUDIOS

HAVE MOVED TO

711 Seventh Avenue New York

Though not yet completed, we are ready to receive you.

7-11-7

(A Stone's Throw From the Palace Theatre)

MELBAE

KEEN COMPETITION FOR AMERICAN MUSIC

English Publishers Bidding Against Each Other for Rights of Yankee Songs

The enormous popularity which American songs are enjoying in England and France is responsible for keen competition among English music publishers for the foreign rights of Yankee song hits.

Within the next few weeks there will be in America representatives of practically every large music house in England, prepared to bid for American publications.

All of the larger music houses naturally have their foreign representatives, but also has a number of new music houses have been established in America and but a few have made arrangements for representation in other France or England. This has been due to the fact that the music industry in both these foreign countries has for the past four years been practically at a standstill, but now that the war is over English houses are preparing for a big boom in business. A considerable portion of the new business is bound to be done in connection with American song publications, as a number of the great number of American soldiers in France and England the songs of this country are bound to become more popular than at any time in the past.

FRED DAY EXPECTED THIS WEEK

Fred Day, of the English music publishing house of Francis, Day & Hunter, is expected to arrive in New York some time this week.

Mr. Day, who spent several years in America, is making his first visit in seven years.

BALLAD TWICE ON SAME BILL

The Harry Von Tilzer ballad, "Someone Is Waiting for Someone," is being sung by two acts at the Riverside this week. Margaret Ford sings it as her opening number, and Moss and Fry feature it a little farther down the bill.

NEW FEIST PROFF. OFFICES OPEN

The new Leo Feist professional offices at No. 711 Seventh avenue, will be opened this week. Owing to building strikes the quarters are not entirely completed, yet sufficient rooms for teaching and expediting songs are ready.

COHEN HAS A SONG HIT

Meyer Cohen has a new song hit in the new novelty number, "The Best Thing That Came From France." The number is being successfully featured this week by Bernard Granville at the Orpheum Theatre.

FORSTER BACK IN CHICAGO

F. J. A. Forster is back in Chicago after a week spent in New York. Forster, who is making a big drive on musical matters, has completed his New York professional department.

PROHIBITION SONG FEATURED

George MacFarlane, at the Riverside Theatre this week, is featuring the prohibition song, "Here Are You Going to Wet Your Whistle When the Whole Damn World Goes Dry?"

DIKA SINGS NOVELTY SONG

Juletta Dika is successfully singing the new Charles K. Harris novelty song, "Ze Baby-Doo, Ma, Ma, Ze Wild Fringe Baby-Doo of Me."

BERT LOWE HAS NEW PLAY

Bert Lowe, the pianist, has joined the

FRAZER AROUSES THE SENATORS

Jack Frazer, of Weber, Beck & Frazer, created something of a sensation last week when he sang, among other songs, "America Never Took Water and America Never Will," before the State Senators of New Jersey.

New Jersey is one of the three States of the Union that declined to ratify the Prohibition Amendment, and Jack felt pretty sure that his audience would like the clever "water" song. He could hardly have anticipated the enthusiasm that both he and the song aroused among the legislators at Trenton. The affair is best described by Fraser himself in a telegram he sent to Al Cook, professional manager for M. Witmark & Sons, in which he said: "Appreciated tonight before the State Senators of New Jersey at the State Capitol. Sang 'America Never Took Water and America Never Will' with a big life and activity into the organization and are planning to make of it a strong and active body in the publishing business. A new set of officers will be elected at the convention, and early last week a committee meeting to put a ticket in the field was held." The new ticket will be made up of prominent members of the music publishing industry, and popular and high class houses being equally represented. Another ticket, made up of the older members of the organization, is also said to be ready to put in the field, and a spirited contest is looked for.

STANIS PLACES BIG AD.

On Monday the *Saturday Evening Post* will carry a full page advertisement of the A. J. Stanny songs. The *Saturday Evening Post*, with the enormous circulation, hits the high mark in music popularization. The full page display run by the Stanny Co. costs \$6,000.

The songs featured in the display are "Tears (Tell the Story to Me)," "Can You Imagine It," and "Daughters."

FELDMAN COMING TO AMERICA

R. Feldman, the English music publisher, called for America on Monday of this week. Feldman, who has not been in this country for several years, is coming to look over the American music market and arrange for the representation of some of the publishing firms abroad.

LEE ROBERTS WRITING A SHOW

Lee Roberts, the Chicago composer, writer, of "Smiles," is composing the score for a new musical comedy which will be produced by a prominent New York manager early next season.

Jerome R. Remick & Co. will publish it.

ARE HOLZMAN IS ILL

Most of the members of the band and orchestra department of Jerome H. Remick & Co., is seriously ill at his home, as Holzman, who has been confined suffering from an acute nervous affliction.

VON TILZER SONG FEATURED

May Gray and Mildred Vernon at the Central Theatre on Sunday night scored a big success with the new Harry Von Tilzer song, "Ain't no Got 'n No Time to Have the Blues."

FEIST SONG IN PRODUCTION

"Here Comes the Bride," a new song recently released by the Leo Feist house, is being successfully featured by Bert and Molly King in the production "Good Morning, Judge."

LEE DAVID TO PUBLISH

Lee David, writer of "Wild Honey" and other successful compositions, is about to embark in the music publishing business and is now looking about for offices.

LOUIS COHEN MARKED

Louis Cohen, professional manager for the Chas. K. Harris house, was married on Saturday to Miss Miss Stein, formerly private secretary to Mr. Harris.

FRED FISHER HAS THE GRIP

Fred Fisher, of the McCarthy & Fisher.

PUBLISHERS PLANNING MONSTER CONVENTION

National Association Meeting in June to Be Largest in History of Old Organization

The National Association of Sheet Music Publishers, the oldest organization in the American music field, will hold its annual convention in June, and its members are planning to make the meeting the most important in the history of the organization.

The membership of the association has been greatly increased during the past year, over thirty new members having been enrolled. These members, most of which are publishers of popular music, are planning to make the life and activity into the organization and are planning to make of it a strong and active body in the publishing business.

A new set of officers will be elected at the convention, and early last week a committee meeting to put a ticket in the field was held. The new ticket will be made up of prominent members of the music publishing industry, and popular and high class houses being equally represented. Another ticket, made up of the older members of the organization, is also said to be ready to put in the field, and a spirited contest is looked for.

The association which in the past has held but one general meeting a year, will in future hold one each month, with a big annual affair at which the proceedings of the previous year will be reviewed and plans to keep the organization abreast of the times.

The dues of the organization, which at present are \$10 per year, are to be increased on July 1 to \$25.

MEL GIDEON COMING HOME

Malvin Gideon, the songwriter and vaudeville actor, who has been in England for the past ten years, is expected in New York sometime next month. Gideon, who has written many songs while abroad, has also composed the music for several revues, and has also appeared in a number of the big English productions.

BERLIN HAS FOUR SHOWS

Irving Berlin, who prior to opening his musical publishing house in England was working on a number of productions which will be seen next season. They are the new Hippodrome piece, "So as yet unnamed which will be presented by Chas. Dillingham, and several special numbers for the new *Shirley Temple*.

"WAIT AND SEE" FEATURED

George H. Brown, who appears at the American Theatre next week, will feature the new Stern song, "Wait and See." Miss Hall's singing of the ballad is said to be remarkably good.

BOLSHEVSKI SONG RELEASED

Leo Feist, Inc., has released a new song, entitled "Let's Knock the Ball Out of Bolsheviki," by Lewis Piotti, Howard Johnson and Irvin Schuster.

MORAN IS OFFICE MANAGER

Billy Moran, formerly of the vaudeville act of Zipp and Moran, is now in charge of the Boston office of Gilbert & Friedman.

PUBLISHERS OPEN IN DETROIT

The Gilbert & Friedman Co. has opened branch offices at the new *Shirley Temple* Building, Detroit, with W. J. Dickey in charge.

HERBERT STEIN RETURNING

Herbert Stein, formerly with the Gilbert & Friedman Co., but now with the Ameri-

HARD TIMES FOR SALESMEN

The drastic orders issued by the heads of several of the big syndicate stores barring music salesmen from the stores is making it very difficult for many of the music men. Managers of a number of the big stores who in the past were very friendly to the music men are in many instances afraid to hold even an ordinary conversation with them inside the stores.

HARRIS HAS "MOTHER" SONG HIT

"Mother Love," by Eugene West and Joe Gold, writers of "Why Did I Waste My Time On You?" "Give Me a Syncopated Tune" and "Everybody Gets Blues," according to Chas. K. Harris, the publisher, looks as though it will break the sales record of the famous "Break the News to Mother." Such singing artists as Lilian Herstein, Gladys Rice, Lydia Barry and many others are singing the number.

SONG PRINTED ON THE COAST

"Tell Me Why," the new song by O'burn and Rose, purchased in Los Angeles by Fred Belcher, recently, is enjoying a big sale, particularly on the Western coast.

Mr. Belcher, immediately after purchasing it, ordered a big edition printed in Los Angeles, and is selling it, entirely taken up, by Pacific Coast dealers.

COMEDY SONG SCORES BIG HIT

The comedy song "You Can't Hit the Key to My Cellar" is scoring a hit of big proportions in all the big vaudeville houses. Bert Williams never fails to come with it. George Whitling invariably is applauded to the echo after using it, and scores of other big time singers are using it with great success. It is published by the McCarthy & Fisher Co.

JOHN MCCORMACK SINGS "MOLLY"

John McCormack, the tenor, has added the new Victor Herbert song, "Molly," to his repertoire. He first sang it at a recent Hippodrome concert, where it was received with such enthusiasm that the great concert artist declared his intention of singing it during his entire season.

GITZ-RICE, WHO WILL BE SEEN AT THE PALACE THEATRE NEXT WEEK, WILL INTRODUCE A NEW SONG OF AN OWN COMPOSITION WHICH, IT IS REPORTED, IS AMONG HIS BEST WORK.

The Lieutenant will be seen with Irene Bordoni, who recently closed with "Sleeping Partners."

WENRICH PLACES NEW SHOW

Perry Wenrich, the songwriter, has completed the score of a new musical comedy which he has placed with Oliver Grau. The place will be presented early next season.

AL SELDEN DISAPPEARS

Al Selden, for the past two years manager of the Philadelphia office of the Broadway Music Corporation, has mysteriously disappeared and the Broadway company has instituted a search for him.

BEN BORNSTEIN OUT AGAIN

Ben Bornstein, of the Harry Von Tilzer Music Co., who has been confined to his home for the past two weeks on account of illness, is out again.

MAX DREYFUS ON WAY HOME

Max Dreyfus, who has been away a month on the Pacific coast, is expected home early next week.

LEO ZAHLER WITH REMICK

Exceptional Novelty Rag Song! Better

ANYTHING IS NICE IF CO

Words by GRANT CLARKE

Mu

Oh! What A Terrible Blow!

GOOD-BYE, WILD WOMEN, GOOD-BYE

Sing it! 'Twill help cheer the bunch—maybe

By HOWARD JOHNSON, MILTON AGER and GEO. W. MEYER

Just to think of her brings a smile to your face

HEART BREAKING BABY DOLL

She even made Philadelphia gay

By CLIFF HESS and SIDNEY D. MITCHELL

The lure of mystery
with live A

CHO

(HE CAME FROM

By HARO

The new song hit they're
humming and wh

She Brought Doughnuts to the Doughboys and

SALVATION LA

By "CHICK" STORY and JACK CADD

BOSTON
181 Tremont Street
MINNEAPOLIS
Lyric Theatre BuildingSEATTLE
301 Chickering Hall
NEW ORLEANS
115 University PlaceST. LOUIS
Holland Building
SAN FRANCISCO
Pantheon Theatre BuildingCHICAGO
Grand Opera House BuildingLEO. F
711 SEVENTH A

NOTE NEW ADDRESS, 711

Than "Peaches Down in Georgia"

SONES FROM DIXIELAND

by MILTON AGER and GEO. W. MEYER

ous China, blended
merican pep!

ONG

(HONG KONG)

5 WEEKS

dancing and singing and
tling everywhere

EDDIE CANTOR'S BIG HIT WITH THE "FOLLIES"

JOHNNY'S IN TOWN

He says: "It's the biggest hit I ever sang."

By JACK YELLEN, GEO. W. MEYER and ABE OLMAN

A Rip Snorting, Laugh-Spreading,
Sure-Fire Song Hit!

JA-DA

Special stage versions for any kind of an act

By BOB CARLETON

Proved Herself a Sister to the Red Cross Girl

SSIE OF MINE

AN, writer of "Rose of No Man's Land"

LIST, Inc.
NEW YORK

PHILADELPHIA
Globe Theatre Building

CLEVELAND
306 Banger Bldg.
BUFFALO
488 Main St.

PITTSBURGH
301 Schmith Bldg.
DETROIT
213 Woodward Ave.

KANSAS CITY
1128 Grand Ave.
LOS ANGELES
836 San Fernando Bldg.

SEVENTH AVE., NEW YORK

This ad appears in the Saturday Evening Post, May 17, and will reach over 7,000,000 Readers

Get these Stasny song hits!



TEARSTELL (the Story to Me)

The tune of this tender ballad will run through your head and seal its way into your heart. It's a song anyone can sing and everybody likes to. There should be a copy of it on every piano. Is there one on yours?



CAN YOU IMAGINE?

All the romance that is in you will respond to the sentiment in "Can You Imagine". Just try the melody over on your piano and see how it will haunt you. You won't be able to resist it.



BANGALORE

All the languorous longing of the mysterious East is reflected in this wonderful Oriental number, which wafts you into the realms of fancy. You will see it on pianos wherever you go. Get it today for yours.

Every Piano Should Have Stasny Music On It

Have Stasny Music on your piano and there will always be a crowd around it. Stasny songs go right to every heart—because they're simple, beautiful, and easy to sing. Each one has a melody you will remember—a sentiment you will cherish. They are popular with everyone, so whenever you see music with the Stasny Imprint you are safe to buy it, even if the song is so new you haven't heard of it yet. Find out who is your nearest Stasny Dealer and visit his store often.

Other Stasny Favorites

- | | |
|-----------------------------------|--|
| "Evening" | "Jazzin' The Blues Away" |
| "I'm Not Jealous" | "When the 'Yanks' Come Marching Home" |
| "Just Like The Will-O' The Wisp" | "Ooh Le Le, I'm Having a Wonderful Time" |
| "On The Bay of Biscay" | "Just You" |
| "Some Day" | "Rose Dreams" (You, and Just...) |
| "It's Never Too Late To Be Sorry" | "Somebody Misses Somebody's Kisses" |
| "I Want My Old Girl Back" | "In China" |
| "Welcome Home" | |
| "Kentucky Was Lucky" | |

Wherever You Are, Sing These Stasny Hits and Reap the Full Benefit of This Wonderful Publicity Campaign, for your act. Send for professional Copies and Orchestration.

PROF. OFFICES:

Strand Theatre Bldg., New York

FRED MAYO, Mgr.



44 West 45th Street, New York

CHICAGO OFFICE:

143 N. Dearborn St.

BILLY MASON, Mgr.

Luia Alberal has purchased a home in Flushing.

Marion Davies spent the week and at Atlantic City.

Jeanette Dupres left the act "Too Much Rhythm" recently.

Holbrook Blinn has signed with the Selwyns for long term of years.

Dick McLean is having a song made up by James McLean.

Clark and Summer, the new singer act, opened at Lord Beaconsfield week.

Mrs. Joseph C. Drum will again direct the publicity of Lums Park this season.

Zoe Barrett has been engaged by Oliver Morosini for "Smith, Jones and Brown."

George Brown, of "Toby," will be directing the staging of "The New York Di-

Violet Barney has returned from the coast and will make her home in New York.

Harry Watson has been engaged for a role in Jack Norworth's forthcoming review.

Nace Bonville, has signed with Lew Fields as stage manager for "The Lonely Romeo."

Bud Irwin, of the B. S. Moss Booking office, last week became the father of a baby girl.

Mr. Jacques Martin has withdrawn from the cast of "Claudia," John Cort's production.

Billy Glavin filed in for Bert Swor at Proctor's, Albany, last week, owing to Swor's illness.

George Remshall is again the press representative for Palace Amusement Park this year.

Edward Bennett, formerly with Abe Feinberg, is now connected with the Joe Michaels' office.

Jack Mason has signed with Lew Fields to stage the dance numbers of "The Lonely Romeo."

Arthur Bodansky has accepted the invitation of the New Symphony Orchestra to be its conductor.

De Meyer and Danis are now doing the act formerly presented by Richards and Kyle, called "No. 40."

George O'Rourke, in "The Velvet Lady," is the Victory Lane speaker at the New Amsterdam Theatre.

The Gillis Trio, after rehearsing at Unity Hall has been routed over the Lowry Circuit for eight weeks.

Percy Harwell has been engaged for a tour through the "Age," which opens May 6 in Buffalo, N. Y.

Martha May, of "East is West," spent Sunday entertaining the soldiers at the Lakewood Base Hospital.

John Kirkpatrick, stage manager for "36 East," at the Broadhurst Theatre, has written a three-act play.

Adele Ritchie has been entertaining wounded soldiers at the Elks' and Elms Club Grand Park, Chicago.

Helen Knight, formerly in the "Ladies First" show, has joined the George White "Scandal of 1919" company.

Pearl Franklin and Ella W. Postle have had a play accepted by Winchell.

Ed and John L. Gold are in the "Ladies First" show.

The Vanzelles have been engaged for forty-two weeks next season with one of the leading burlesque shows.

ABOUT YOU! AND YOU!! AND YOU!!!

Harry Yot is doing the press work for D. W. Griffith's "Hearts of the World," now playing Southern cities.

Victor Baravalle has signed to act as assistant director of the film "The Sign of the Cross," to be produced by the Selwyns.

Smith Brown, who in private life is Mrs. Art Edmonds, became the mother of a nine-pound baby girl last week.

Walter Morrison is to head his own stock company this summer. He opens with a new production in the fall.

The Dolly Sisters are to remain another season in "Oh, Look," under the management of Elliott, Comstock and Gast.

Madella Brothers, who were with the Irwin Big Show at the Columbia last week, are to go into musical comedy.

Emmanuel A. Turner has signed a contract to act as engaging and casting director for the Max Rogers agency.

Helen Pratt has returned to the cast of "Some Time" at the Casino, after an absence of several weeks, due to illness.

Charles Wilson, of Gus Hill's office, last his Boston territory in Brooklyn, Sunday. He has offered a reward for his return.

Sadie Banks has the leading role in "Something for Nothing," written by Aaron Ross. The turn is breaking in.

Richard Stern, son of the late Ben Stern, has succeeded the latter as manager of Loew's Seventh Avenue Theatre.

Charley Fisher is featured in a new act by Aaron Ross entitled "Friendly Neighbors." The offering is now in rehearsal.

Andrew Mack was a purchaser at the sale of Prince Minkoff's collection of curios and house furnishings last week.

Sam Ash, Frank Fay, Harry Kelley, Lew Cooper and Sam J. Curtis have been engaged for the new cast of "Oh, Uncle!"

Nat Golden arrived in New York early last week to engage chorus girls for the Dave Marion Show, at Albany this week.

The Barrick Brothers have been booked Allen and Green over the Lowry time. They open on May 1 at South Bethlehem, Pa.

Eileen Van Blinn has been engaged to appear in "I Love a Lassie," in which Clifton Crawford is to play the stellar role.

Charles Miles, of the Miles Circuit, who went to Chicago for a conference with Alexander Pastagias, has returned to Detroit.

Fannie Brice was one of those who bought some of the objects in the collection of Prince Minkoff at the sale last week.

Mayron Valle, the dancer, and Ota Oyst, the violinist, are rehearsing a new act in which they expect to open next week.

Edward Clark, who wrote "You're in Love" and "The Luck Anna," has been engaged by the Shuberts to stage "Oh, Uncle."

Rita Williams has had her play, "The Gentle Wind," published in book form. Moffat, Yard and Company are the publishers.

Frances Cameron, Harry Clark, Willie Solar, Jeannette Cook and Gladys Lang have been engaged for "The Lonely Romeo."

Linton and Lamar have taken over two airshows in Jersey City, and will conduct them at Sandvillville in them, opening about May 15.

Jack Norworth has a new review in preparation. He was to have been in it in February, but decided to hold it over for the summer.

Mary McCallister, the "Biddle" film star, is playing with the Wilkes Players in a new play at Lake City, starring in "The Little Princess."

Grimes and Linder have split partnership. Mark Linder, the junior member of the concern, retains the present office in the Putnam Building.

Julia Kealey, who is still appearing with "Come Along" at the Nora Hayes Theatre, is rehearsing with "I Love a Lassie," the new Clifton Crawford show.

Richard Fyle closed last week with "Leave It To Jane," and started Tuesday on rehearsals for a new play under the direction of Edgar MacGregor.

Madeline Delmar has been engaged for "The Sign of the Cross," and will take Irene Hamilton's role for the rest of the season, owing to the latter's illness.

Johnny Weber has been working the last two months with Danny Morgan arranging boxing matches at the base hospitals in the East for the Loyalty League.

E. Dick Elder has closed a successful season ahead of "The Party, Bedouin and Beth" company, and left New York April 29 to visit his home in Portland, Oregon.

Zari Metcalfe made his initial vaudeville appearance last Sunday at the Paxton Hotel, New York, in "The Metal Mitt," under the direction of Joseph Hart.

Danny Goodman, after serving in France for a year, was discharged from the army last week. He has been stationed at Leavenworth the last three months.

E. C. R. Foster, American representative of Oswald Stoll and Grossmuth and Loew, now located at the Lorton Club, will shortly take office in the Longacre district.

Jack Leeb general manager for William Fox, is conducting the rehearsals of "West is East" at the Elks' and Elms Club, Martindale and S. and Oub at Hunt's Point Place.

Flore Ravallin, in "Monte Cristo, Jr." has been presented with a medal by the Serbian and Montenegrin Red Cross. Queen Milena, of Montenegro, conferred the honor upon her.

Mrs. Bollinger, of Bollinger and Reynolds, a wire-walking act, is the mother of a baby boy, born last week in Chicago. The doctor's wife formed the team to cancel a tour of the Orpheum Circuit.

Helen Borden, of the "Velvet Lady" company, was the winner of the beaded mesh bag, valued at \$175, raffled off by Mrs. Edgar MacGregor in the New Amsterdam Theatre last Wednesday night.

Corporal Ralph Proctor, formerly in the cast of "Everything," at the Hippodrome, returned from France last week. He is to be reinducted into the cast as soon as he is mustered out of the service.

Cliff and Kramer, who for the last fifteen weeks were appearing in stock in the Orpheum Theatre, Seattle, Wash., have returned to Sandvillville. The act opened at the Academy Theatre, Chicago.

J. D. Tupper, who has been managing "The Three," is a nephew of Anna Calvery, intends to produce a Broadway show. He has already accepted for production a new farce for which he is selecting a cast.

Chief (O-Ko) Men open at Rockwell Terrace, Brooklyn, next Monday. Margaret Severn opened this week at the Palais Royal, New York, and Monday at the Café de Paris. All were booked by Kishin and Shalun.

Hughes Belton, formerly stage manager of the "Hickory" show, has been engaged at the Elks' and Elms Club, last night, "Profile," assuming his duties last week and taking the place of William Torg, who resigned.

Irene Fenwick, Mary Shaw, Arthur Shaw, William Garrig, George Wilson, Cassius Bailey, Edward O'Connor, Katherine Sheldon and Jerome Brunner have been in New Hampshire last week. Those Who Walk in Darkness, at the Elks' and Elms Club.

T. Daniel Farway last week returned to New York after a tour of the world in the "The Sign of the Cross," which he is planning another tour, which will include Honolulu and including stops in Japan, China and the rest of the Orient.

Yvette Regel, Bert Williams, Harry Deavenport, Felix Medial, George and Julia Kealey, Jane Oaker, Julius Tannen and Jessica Brown are sponsoring the tabernacle, which will be held at the Metropolitan Opera House on May 11.

Ierita, who was forced to cancel her tour in the East, due to the illness of her mother, will shortly open for a tour of the Western Vanderbilt Managers' Association. Following this tour she has been engaged to head the Salvation Army at the Metropolitan Opera House on May 11.

Edith Arden, a vaudeville actress, last week had Jean Tabachnick, a milliner, summoned to court on the charge of unlawfully detaining her.

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Another *sensational* success
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AT B. F. KEITH'S RIVERSIDE THIS WEEK

DIRECTION - FRANK EVANS

TO THE THEATRICAL PROFESSION!

The patriotic satire number which I have for some time been using in my act is my sole property. The song was written by me a number of years ago and has never been sold or transferred to anyone.

No one but myself has the right to use this number, which is an important and valuable portion of my act.

Anyone using this song or any other material in my act without written consent will be prosecuted to the fullest extent of the law.

BERT HANLON.

LON **SMITH AND FARMER** CONSTANCE

Direction—ED. KELLAR

"DIXIE SONGS MAY COME AND GO"—BUT!

"DIXIE IS DIXIE ONCE MORE"

Words by LEO TURNER

Music by JAMES KARP

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WILFRED YOUNG & CO., in "The Regular Army Man"
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IN VAUDEVILLE

BOOM! BOOM! WHAT A RIOT

Explodes over an audience like a 16 inch shell. The first and Only Song of its kind

P-E-R-S-H-I-N-G

Words and music by EUGENE WEST

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A big hip hip Hurray boost for the Idol of the Nation, General John J. Pershing—the man of the hour. He is coming home soon and it is predicted that he will be nominated for the Presidency. Now is the time to sing this great song.

Some Pep March Melody—Some great "kick" lyrics. This song is "stopping the show" in New York vaudeville theatres. It will "stop the show" for you. Get it QUICK.

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Dir. PAT CASEY

Personal Rep. TIM. O'DONNELL

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Direction—LEE P. MUCKENFUSS

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POETIC PIROUETTING

Direction—ROSALIE STEWART

ARCHER & WATERS

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Author—WM. RUSSELL MEYERS

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CHARACTER MAN—PARIS BY NIGHT

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JAS. X. FRANCIS

LOUISE PEARSON

BABE WELLINGTON

ETHEL DE VEAUX

AND

BIG BEAUTY CHORUS

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SOUBRETTE

EN ROUTE

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Wanted: 12 people, 12 to 15 people, for the week of May 26th to 31st. Give full information regarding the number, names, and address. A. T. HILMAN, 396-398 35th St., New York.

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12 People on talent agent. 10c. each. 3 for 25c. Money Back Guarantee. Other staff; list for stamp. HARRY TRAYLER, 2150 Third St., Providence, R. I.

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Routes Must Reach This Office Not Later

[illegible]

ROUTE LIST

[illegible]

COLUMBIA CIRCUIT

[illegible]

LAST

"Sporting Widows"—Casino, Philadelphia, 5-10
May 3; Miner's, 149th Street, New York, 5-10
Star and Garter Shows—Garety, Rochester
25-May 8; Syracuse, 5-7; Utica, 8-10.
"Step Lively Girls"—Columbia, Chicago, 5-10
May 8; Garety, Detroit, 5-10.
"Twentieth Century Maids"—Loric, Dayton
O., 25-May 3; Olympic, Cincinnati, 5-10.
"Women's Best Trust"—Garety, Omaha, Ne.
25-May 2; Garety, Kansas City, 5-10.

AMERICAN CIRCUS

"Gayety," Howard, Boston, 22-May.
 "Auto Girls"—Lyceum, Columbus, O.,
 May 3.
 "Auto Girls"—Wilkes-Barre, Pa.,
 May 8; Shenandoah, 6; Shamokin,
 Reading, 8.
 "Treasure Hunt"—Wheeling, W. Va.,
 30; Newcastle, Pa., May 1; Beaver Falls,
 2; Canton, 6; Olyphant, 6; Cora,
 2.
 May 3; Plaza Springfield, Mass., 6-10.
 "Majestic," Majestic, Scranton, Pa.,
 May 3 (close).
 "Broadway Ballers"—Sloux City, Iowa, 5.
 May 1; "The Star," 5.
 "Freaky Frolics"—Star, 22-May; 22-M;
 5; Sloux City, Iowa, 4-5.
 "Frolics of the Follies"—Victoria, Pitt-
 burgh, 22-May 3; Penn. Electric, 5-10.
 "Frolics of the Follies"—Majestic, Indian-
 apolis, 22-May 3.
 "Girls from the Follies"—Gayety, Bro-
 oklyn, 22-May 3; Long Branch, N. J., 5-6.
 "Grow Up Babies"—Crown, Chicago, 21-
 May 3; Gayety, Louisville, Ky., 5-10.
 "Hello, Paris"—Empire, Cleveland, 5-10.
 May 3; Gayety, Baltimore 5-10.
 "Hello, Paris"—Empire, Cleveland, 5-10.
 May 3.
 "High Flyers"—Grand, Worcester, Mass.,
 22-May 3; Howard, Boston, 22-May 3.
 "Hollywood"—Grand, Worcester, Mass.,
 22-30; Trenton, N. J., May 1-3 (close).
 "Jolly Girls"—Plaza, Springfield, Mass.,
 22-May 3; Grand, Worcester, Mass.,
 22-30; Trenton, N. J., May 1-3 (close).
 "Lift Lifters"—Niagara Falls, N. Y., 3.
 May 3; Star, Toronto, Ont., 5-10.
 "Majestic"—Majestic, Philadelphia, 22-
 May 3; Wilkes-Barre, Pa., May 7-10.
 "Mile-a-Minute Girls"—Star, Brooklyn,
 22-May 3.
 "Military Mads"—Englewood, Chicago, 22-
 May 3; Crown, Chicago, 22-May 3.
 "Mile-a-Minute Girls"—Gayety, Philadelphia,
 22-May 3.
 "Monte Carlo Girls"—Star, Washington,
 22-May 3; Trocadero, Philadelphia,
 22-May 3.
 "Oriental"—Trocadero, Philadelphia, 22-
 May 3.
 "Parisian Mirlis"—Camden, N. J., May 3;
 Wrightstown, 5-10.
 "Parisian Mirlis"—Gayety, Louisville,
 Ky., 22-May 3; Wheeling, W. Va., 5-
 10; Stensville, O., 6; Bellaire, 9; Zane,
 10.
 "Pacemakers"—Standard, St. Louis, 22-
 May 3; Keno Haute, 4; Majestic, Indianapolis,
 22-May 3.
 "Pirates"—Gayety, Milwaukee, 22-May 3.
 "Pirates"—Gayety, Minneapolis, 6-10.
 "Paris by Night"—Binghamton, N. Y., 22-
 May 3; Standard, St. Louis, 6-10.
 "Razle Dazle Girls"—Wrightstown, 22-
 May 3; Majestic, Scranton, 5-10.
 "Social Follies"—Empire, Hoboken, 22-
 May 3; Standard, St. Louis, 6-10.
 "Speedway Girls"—Star, Toronto, 22-M;
 3; Garden, Buffalo, N. Y., 22-May 3.
 "Temperamental"—Gayety, Baltimore, 22-
 May 3; Lyceum, Washington, 5-10.
 "Temperamental"—Gayety, Baltimore, 22-May 3.
 "World Roasters"—Gayety, Minneapolis,
 22-May 3.

St. Paul, 3-

MINSTRELS
Fields, A. G.—Muncie, Ind., May 1; Connersville, 2; Hillsboro, O., 3; Camp Sherman, 4; Wilmington, 5.
Hill's, Gus—Ottawa, Can., 30-May
Kingston, 2-3; Ogdensburg, N. Y., 6;
Albany, Vt., 6; Rutland, 7.

DISCUSES

Hingling Bros. & Harpum & Bailey—Brooklyn, N. Y., 25-May 3;
Sells-Photo—St. Louis, Mo., 25-May 8;
Indianapolis, Ind., 5; Richmond, 6;
Dayton, O., 7.

U.S. LIBERTY THEATRES

[illegible]

TABLOIDS

Zarrow's "Fashionettes"—Fastime, Martine Perry, O., May 1-8.
Zarrow's "Big Revue"—Orpheum, Lima, O., 28-May 4.
Zarrow's "American Girls"—Arcade, Connelleville, Pa., 28-May 3.
Zarrow's "Yanks"—Crystal, Anderson, Ind., 28-May 4.
Zarrow's "Zig Zag Town Girls"—Priscilla, Cleveland, O., 28-May 4.
Zarrow's "English Daisies"—Broadway, Columbus, O., 28-May 4.

STOCK[illegible]

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EMPIRE, BROOKLYN, THIS WEEK
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BROADWAY BELLES

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

BURLESQUE NEWS

(Continued from page 15 and on 30)

SPENCER IS POPULAR IN GOOD SHOW AT THE UNION SQUARE

We must admit that the show offered by the stock company at Kahn's Union Square last week was a far better one than the one we saw there two weeks ago.

The show was in two parts and half a dozen scenes. The first was called "The Puller" and the burlesque, "Held De Lottier" both by Billy Spencer.

Of course Spencer, who was seen in his well-known Irish character, had plenty to do. He was popular at this house and was greeted by a big round of applause on his entrance. He worked hard throughout and handled all his scenes most successfully.

Brad Sutton was seen in two comedy characters, in which he did himself credit. He started as a "triple" doing the part very "naturally." He then changed to "straight" which he also took care of well. He did a Western character in the last act very acceptably. This was the last week at the Square, as he closed Saturday night. His engagement has been very successful at this house.

James C. Francis was again seen as the straight man and took care of all he had to do in his usual capable way. He played the comedians for plenty of laughs.

Miss Lorraine, who is now doing the principal female part all alone, stood out in the scenes. She was in nearly all the bits and the way she reads lines and handles situations places her in a class by herself in this company. Miss Lorraine again displayed some very attractive forms and she knows how to wear them.

Smiley Little has a reputation, looking better than we have seen her in some time and was doing the same very well with all her numbers with lots of "pop." While her voice is better than it has been in a long while, it could be still clearer. Miss Wellington, a dance girl, did very well and greatly in her numbers. She did very well in the scenes. She was in nearly all the bits and the way she reads lines and handles situations places her in a class by herself in this company. Miss Lorraine again displayed some very attractive forms and she knows how to wear them.

place, as she did Saturday on several occasions. She will be in line in this style of work. We suggested several weeks ago that she wear long dresses in the bits. She did it in several scenes last week and it improved her appearance, as she is rather tall for a burlesque dancer. Her numbers did not go over as well Saturday afternoon as they did the first few weeks she was at this house, no matter how hard she and the chorus worked to sell them over.

The "hold-up" bit was taken care of by Spencer, Sutton, Francis and Wellington. The "married" bit was looked after by Spencer and the Misses Lorraine and De Veist.

Francis put over a good prohibition number with some of the girls using "prop" jump suits and others in male attire doing "drunks." The number was nicely staged.

In a scene between Mackey and Miss Dix the line "Do you see anything" could have been eliminated, as it was not put over properly and the bit bordered on suggestion.

In the "kiss" bit Spencer, Sutton and Miss Wellington were seen.

The "dummy" bit was nicely worked up for laughs. It was offered by Spencer, Francis, Sutton, Miss Lorraine and Mackey.

A comedy "Orie" of Haild closed the first part. It was well staged by Producer Phala, who opened with three girls in a large picture frame, offering a pretty dance. This was followed by three girls in graceful dances and the ballet finished with the light effects were very good.

The second act was another successful novelty offering of Kahn's and it was highly enjoyed by the audience.

The "money" bit in the burlesque went to Miss Dix, Spencer, Francis and Miss De Veist. Miss Lorraine, as the salvation Army lassie, carried the part out excellently.

In the "verry" bit, Miss Dix wore a long gown and looked well, although her head dress did not work to her beauty, as the feathers were too large for her head.

The chorus worked hard. The girls were pretty costumed and the numbers well arranged. There were plenty of laughs in the show and it proved entirely satisfactory to the audience.

FORM NEW TWO ACT

Edith Mae Capes and Charles Reid are rehearsing a new singing and piano act.

A Song of the Out of Doors and the Broad Highway

THAT'S "ROSE OF ROMANY"

A Glorious Gypsy Song, Sweet as the Breath of the Summer-time, With Its Enchanting Melody by NEIL MOREY, and Its Poetic Lyric by TOTT WESLEY.

A Song of the Desert Sands and the Garden of Allah

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Bring the Vocal Version of the Now Famous Instrumental Hit "ORIENTAL" by VINCENT ROSE, in Song That Stands Out as One of the Most Beautiful in the Modern World of Melody.

A Rollicking Song of the Side Shows and the Street Carnival

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A Novel Comedy Number by WESLEY and MOREY, All About a Vamp, and How Flayed with the Hearts of the Fat Man and the Tailor's Gentleman.

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WANTED

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"BOSTONIAN BURLESQUERS"

Two good principal burlesque women, must have good voices.

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WANTED

CHORUS GIRLS

For Summer Stock in Toronto Opening Monday, May 12th. No Sunday work. Address D. F. Pierce, Star Theatre, Toronto, Ont. Can.

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International Minic Just Came East See It

CHIEF BLUE CLOUD & WINONA

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Direction—TOMMY CURRAN

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NAT'L ASS'N ISSUES WARNING

What is practically a boycott threat against exhibitors, who show films condemned by the National Association of the Motion Picture Industry, has been laid down by the organization. Pictures shown in which are shown the association will at once sever relations with the exhibitor.

This action came last week as a result of bitter protests from all parts of the country against the showing of salacious films. Officers of the association say the pictures which have been denounced as immoral and indecent are controlled by persons outside the association. It is claimed that some of these pictures were shown by the government to warn soldiers against certain vice acts when they were sent to a restricted class. Having served this purpose, however, they then passed into the hands of independent exhibitors, who began to exploit them.

The widest possible publicity is being given to the resolutions and the association stands ready to co-operate with any person or organization going into court to stop the exhibition of these films. The resolutions adopted read:

First.—That all members of the National Association of the Motion Picture Industry shall submit to it every picture produced at any time prior to the public exhibition thereof and shall accept any and all conditions authorized and required by the National Association in connection with its exhibition thereof.

Second.—That all producers and distributors shall attach at the beginning of the picture every picture produced and distributed by them such mark or stamp, as may be authorized and required by the National Association and shall remove the same upon order thereof.

Third.—That all members of the National Association of the Motion Picture Industry shall forthwith advise all of their exhibitors that on and after the first of June, 1919, they shall refuse to furnish any of their product for exhibition in theatres in which there shall be exhibited after the first of June in titles or subtitles pictures not approved by the said National Association or in titles or subtitles pictures in which eliminations have been ordered or made in titles or subtitles have been ordered by it but not made; and that the exhibitor in this case shall be reported in and made a part of all communications between distributors and exhibitors hereafter entered into.

Fourth.—That the National Association of the Motion Picture Industry shall take steps to see that no picture is shown which prohibits the exhibition of such pictures as are by law prohibited or which contain obscenity or changes in titles or subtitles have been ordered by it but not made.

Fifth.—That the National Association of the Motion Picture Industry shall take steps to see that no picture is shown which contains obscenity or changes in titles or subtitles have been ordered by it but not made.

Sixth.—That the National Association of the Motion Picture Industry shall take steps to see that no picture is shown which contains obscenity or changes in titles or subtitles have been ordered by it but not made.

ing the freedom of speech or of the press. Fourth.—That the National Association of the Motion Picture Industry shall take steps to see that no picture is shown which contains obscenity or changes in titles or subtitles have been ordered by it but not made.

TROUBLE OVER SYMPHONY

Under an order signed last week by Justice Hotchkins, of the Supreme Court, a jury will determine whether the approval of reconstruction plans for the building of the Symphony Theatre was the violation of the law. Should the jury hold the building department was not justifying its position, the plans, in lease of the theatre, will be returned to the interests just completed by Halton.

Wm. G. Massarene, the architect engaged to reconstruct the original building into the Symphony Theatre for the Kennedy Theatre Company, testified last week in court that he had received the final payment of his bill on April 10 last from the attorney for Thomas F. Healy, owner of the theatre.

WOMEN WANT BETTER FILMS

At a meeting held last week by the Better Film Committee of the National Council of Women, in the Hotel Commodore, the National Federation of Better Film Workers was formed. Mrs. Wm. Kingman Miller, chairman of the committee, called the meeting for the purpose of organizing the new association, with the idea of having a national clearing house for women's committees interested in improving moving pictures all over the United States.

Mrs. Harriet H. Barry was elected president, and Mrs. Wm. Kingman Miller was made executive secretary with headquarters in this city.

REOPEN FORT LEE STUDIO

The Fort Lee Studio of the World Film Corporation, at Linwood avenue, West Fort Lee, was reopened last week after being closed for a number of months. Several alterations have been effected in the building, which is now in complete working order. Two companies, under the direction respectively of Dell L. Henderson and Oscar A. Apfel, are now at work at the studio. John Edridge heads one and Gene Wolfe the other. Two other companies moved in on Monday, and are also getting under way.

NEW DAVIES FILM ALMOST READY

The latest picture in which Marion Davies has taken part, "The Girl of the Year," is almost ready for completion at the Paragon Studios at Fort Lee, after being worked on for four weeks. Anna Hope, the star of the picture, is in seven reels and includes in its cast Norman Kerry, Matt Moore, Dorothy Dandridge, and George Arthur. Arthur Earl and Ward Crane. Miss Davies has begun work on another story.

ARBUCKLE BUYS LAB CLUB

LOS ANGELES, April 25.—"Fatty" Arbuckle, the motion picture comedian, has bought a large interest in the Vernon club of the Pacific Coast League and now controls the team. Thomas J. Darmody, formerly of the Los Angeles club, is in the organization, but Arbuckle is now the majority stockholder.

UNITED STOCK GOES UP

J. A. Bess, president of the United States Film Company, announced last week that, on June 1, the price of the stock of the company per share will go from \$25 to \$125. With the week ending April 18 the United had sold 4,000 shares representing \$500,000 in shares in America.

BRADY SCORES STAND OF CLERGY

RESENTS PATRIOTISM CHARGE

The attack on the film industry issued by members of the clergy, reflecting disapproval on the attitude of film men during the world war, has aroused the ire of producers, and William Brady has retaliated on the clergy by attacking the film industry. The clergy has taken its usual stand, and has opposed the showing on Sunday of pictures intended to stimulate interest in the fifth Liberty Loan, admission to be free. The statement issued by Brady reads as follows:

"Whether the people of Philadelphia want films shown on Sunday or not is a matter for them to decide. When local clergymen attack the industry as outrageous and unfair as they have done on the subject of Sunday pictures, which we are not in justice to the truth pass over without relation.

"Every one in the business, and many outside of it, knows that practically every picture shown in the country last month during the war. That is, the regular course of their business. How much more was freely given to the clergy and officials in time and brains it would be hard to compute.

"And that is leaving out of the question altogether the organized work done to further the Government's propaganda for the dissemination of public information and patriotic films."

Brady then cites a letter which he received from President Wilson. It reads: "My Dear Mr. Brady.—It is in my mind not only to bring the motion picture, but to make it a more effective contact with the nation's ends, but to give some measure of official recognition to an increasingly important factor in the development of our national life. The film has come to rank as a very high medium for the dissemination of public information, and since it speaks a universal language it lends itself importantly to the dissemination of public information."

"I am much to ask, but my knowledge of the patriotic service already rendered by you and your associates makes me count upon your generous acceptance."

"Cordially and sincerely yours," "WOODROW WILSON."

Brady then continued his statement in the following manner:

"Now, that was the beginning of our film organization for the world. It did much to help the public to the tasks and achievements of America at war. And it is a fact that throughout the war film folk gave unstintingly of all that they had to give."

"In the various loans the influence of motion picture propaganda was especially effective. We intend to keep on without letup until the Victory Loan has been completed. It is our hope that city and country films taken that they should have very little trouble in making their desire for the production of individual films, clergymen or laymen, we are interested. But we resent intensions as to our loyalty."

PATHE EXCHANGE BURNS

SALT LAKE CITY, Utah, April 24.—The Pathe Film Exchange, at 64 Exchange Place, in this city, took fire this week. W. A. Calkins, manager, estimated that amount of damage done at \$55,000. Many of the employees suffered slight burns, but the two most injured were Helen Thayer and David Alander, who were taken to the hospital to be treated. They recovered. The heat from the flames broke through the windows of the Vitaphone exchange next door and damaged the offices to the extent of \$100.

TO RELEASE "CASTLES IN AIR"

"Castles in the Air," the new May Alston comedy, of the Paramount story in the Saturday Evening Post, will be released on May 12. Starring Miss Alston in this picture are Ben Wilson, Walter I. Percival, Clarence Burton, Irene Rich, "Mother" Anderson, Viola Dana and Ruth Maricle.

METRO STUDIO TO BE EXPANDED

President Richard A. Rowland, of the Metro Pictures Corporation, announced last week that the new studio of that concern at Hollywood, Cal., is to be enlarged to meet the requirements of the new production policy. With the expansion of the studio will follow an increase in the staff.

FILM FLASHES

Joel Sedgwick has left Triangle and gone to Universal.

Louise Lovell will support Marie Williams in "The House of Mystery."

Gilbert Willems, scenario writer for Pathe, has been ill with the grip.

George D. Baker is back in New York from the Motion Picture Academy.

Frank P. Donovan has resigned from the Madsen Pictures Company.

Doris J. Sullivan has been appointed general manager for Kinograms.

Orval Hawley will support Louis Brennan in "The Road Called Straight."

J. M. Flynn, Detroit chief of Goldwyn, paid a visit to New York last week.

Conway Tearle will support Florence Reed in her third United Pictures Theatre production.

William A. Brady will sail for England on May 30, accompanied by his wife, Grace.

Joe Topley returned last week from the Middle West in the interests of the Famous Players.

Samuel Goldwyn has taken up his quarters in the new Goldwyn offices at 408 Fifth avenue.

Frank Currier, of Metro, and Mabel O'Neil, an English dancer, were married last week in New York.

The Goldwyn Pictures Corporation will distribute its films throughout Europe as soon as peace is declared.

Betty Hinton has been engaged by J. A. Bess to support Dustin Farnum in "The Heart of a Hero."

Howard Truitt has been named as assistant to William S. Munn, production manager for Paramount.

Margaret Marsh, star of "The Carter Case," has started a company of her own for production of two-reelers.

J. Stuart Blackton has purchased the rights to "Diana," the novel by Eleanor H. Porter, and will shortly produce it.

J. L. Johnson has resigned as assistant publicity director for Universal motion picture theatre circuit in the middle West for "The Sign of the Cross."

C. A. Weeks, treasurer of Kane Grey Pictures, has returned to New York last week after a visit to Los Angeles.

WIGS



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